

MILTON'S
PARADISE LOST

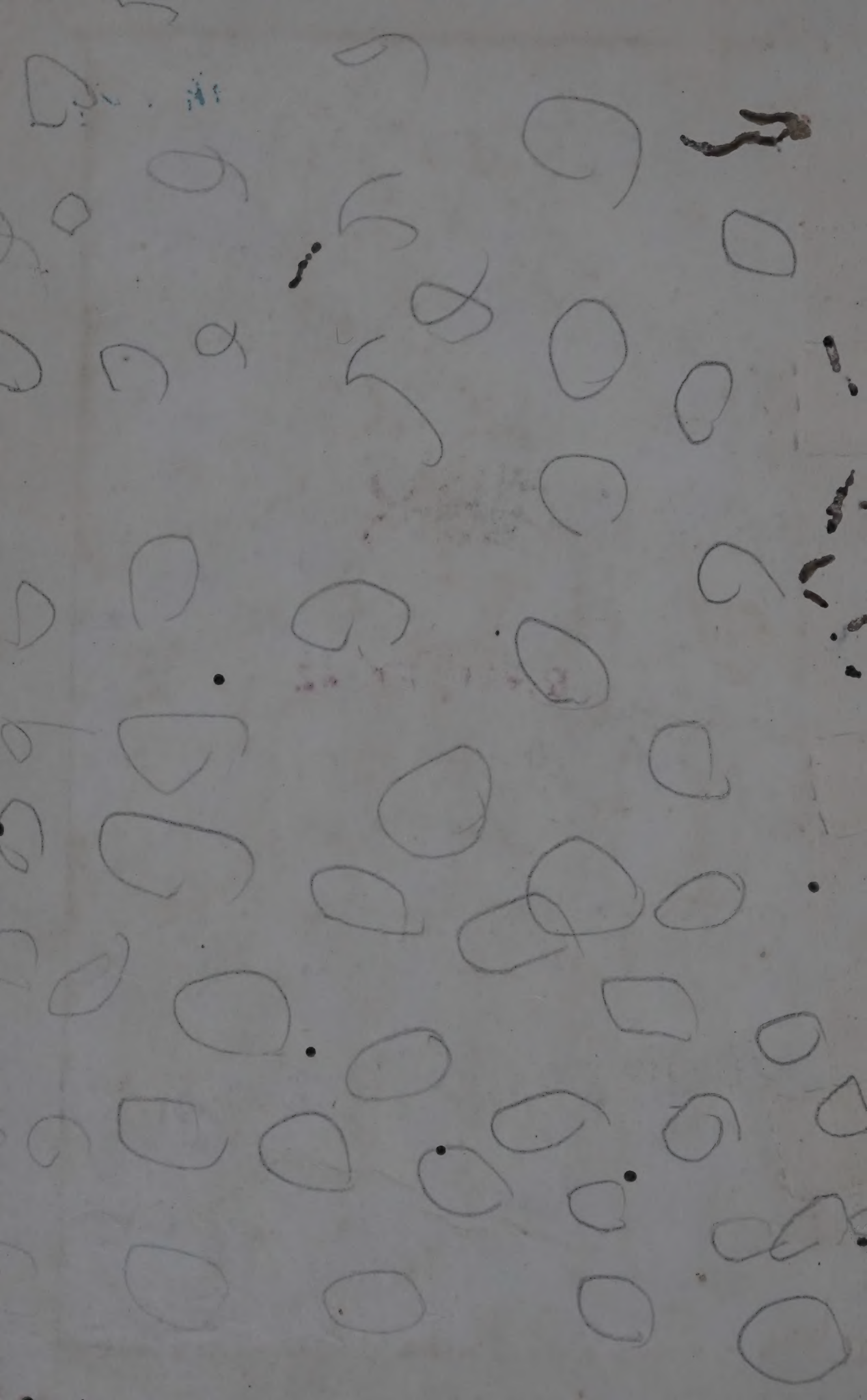
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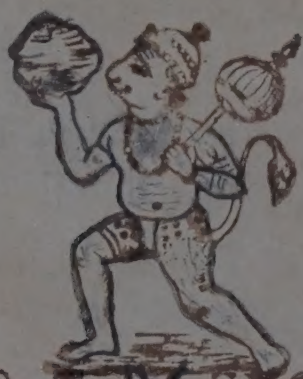
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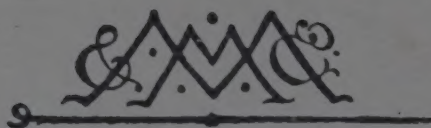
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TORONTO

Paradise Lost

Book II.

By
John Milton

EDITED WITH INTRODUCTION AND NOTES BY

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CONTENTS.

	PAGE
INTRODUCTION, - - - - -	vii
AUTHOR'S PREFACE ON "THE VERSE," - - -	xxx
TEXT OF THE POEM :—BOOK II., - - -	25
NOTES, - - - - -	55

APPENDIX.

INTRODUCTION.

IN Milton's life *Paradise Lost* may be regarded as the great central point, to which everything else is subordinate. All through his youth and his prime of manhood he was consciously or unconsciously preparing himself to write a great epic poem. Very slowly his great purpose assumed definite shape in his mind. The poems in which he first showed his poetic genius were lyric and dramatic, but early in life he had conceived the idea of rivalling the fame of Homer and Virgil, and becoming the epic representative of his native land and of modern Christendom. At first he meditated a national epic, based upon the legends of prehistoric England. In his youth his mind was attracted by the picturesque pageantry of chivalry and romance. "I betook me," he writes in the *Apology for Smectymnus* "among those lofty fables and romances which recount in solemn cantos the deeds of knighthood." The poet's wanderings in the fields of old romance have left their traces distinctly in some of the most gorgeous passages of his epic poetry. At one time they seemed likely to determine his ultimate choice. Milton was inclined to follow the example of Spenser

and take the mythical King Arthur as his hero, in which case the

“Tilting furniture, emblazoned shields,
Impresses quaint, caparisons and steeds,
Bases and tinsel trappings, gorgeous knights
At joust and tournament,”

instead of being the occasional ornaments of his verse, would have been its continual subject matter. However, this project, though seriously entertained for the time, was not of very long continuance. When once the Great Rebellion had broken out under leaders animated by determined hostility against the feudalism of the middle ages, it was not likely that a zealous partisan of Puritanism and Republicanism, such as Milton was, should have devoted his genius to the celebration of the exploits in war or love of fictitious knights. To have done so while the strife was raging, or during the period when the leaders of the republican party were maintaining with difficulty their hard won supremacy, would have appeared frivolous in the extreme, and to have reverted to such a task during the dark days of the Restoration would have been an insult to himself and his fallen party, betokening a callous indifferentism, which was far from being a characteristic of the poet. Indeed, as long as his genius could more directly serve the great cause of political and religious liberty, he seems to have regarded all poetry as a matter of very secondary importance. It was however a great sacrifice to forego the inspirations of his poetical genius, and divert all his literary powers to the uncongenial task of writing despatches and controversial pamphlets on the burning questions of the day, in the composition of which he had to lower himself to the

level of his pedantic opponents. We know from his own writings that, if he had consulted his own taste, he would have kept out of the controversial fray. In his *Reason of Church Government*, published in 1642, after revealing in detail his high ambition to devote his whole heart and soul and life to the composition of such a poem as posterity should not willingly let die, he informs his readers that he would not have disclosed so much beforehand, "but that he trusted thereby to make it manifest with what small willingness he interrupted the pursuit of no less hopes than those, and left a calm and pleasing solitariness, fed with cheerful and confident thoughts, to embark in a troubled sea of noises and hoarse disputes; from beholding the bright countenance of truth in the quiet and still air of delightful studies to come into the dim reflection of hollow antiquities sold by the seeming bulk, and there be fain to club quotations with men whose learning and belief lay in marginal stuffings." However, in spite of his aversion to the taskwork that duty dictated, he devoted himself to it with a thoroughness that necessitated a long postponement of his most cherished designs. In the whole period between his return from Italy in 1639 and the death of Cromwell in 1658, Milton gave the world no original poetry except a few sonnets, many of which were directly suggested by the stirring events of the day. Nevertheless his great purpose, though its completion was indefinitely deferred, was never entirely banished from his mind. In such leisure as his busy life afforded, he was still trying to determine the subject of his great work and the form in which it was to be composed. Out of the many possible subjects that

seemed suitable to his genius he at last chose *Paradise Lost*. Even after the theme of the poem had been settled, it still remained to determine the form. At first the poet was inclined to write a drama upon the subject he had chosen, and Satan's address to the Sun, in the beginning of the fourth book, was originally intended to be the commencement of a tragedy. But, as time went on, he changed his mind, and came to the conclusion that an epic poem would be the best means of delivering to his contemporaries and posterity all the higher and brighter ideas that had not ceased to revolve in his brain all the time during which he seemed wholly given up to the vituperation of his religious and political adversaries. Thus, finally, he determined to write a great epic poem on the subject of the loss of Paradise, which he commenced in 1658, at a time when the appointment of Andrew Marvell as joint-secretary made it no longer appear imperatively necessary for him to devote all his energies to his official work.

A great deal has been written to show that Milton in the construction of *Paradise Lost* borrowed so much as seriously to detract from his claim to the credit of originality. The best answer to each particular charge of this kind is to show how very widely the critics disagree with one another in their attempts to trace the plot to previous authors. Almost every commentator has his own candidate to bring forward for the honour of having been copied by Milton, and is therefore inclined to disallow the similar claims put forward in favour of others by rival critics. (Voltaire, writing in 1727, declares that the idea of *Paradise Lost* was derived from a comedy called *Adamo*, written by one Andreini, a player,

which Milton saw performed at Florence. The subject of the play was the fall of man; the actors, God, the Devils, the Angels, Adam, Eve, the Serpent, Death, and the seven (mortal Sins.) Milton, according to Voltaire, "pierced through the absurdity of that performance to the hidden majesty of the subject, which, being altogether unfit for the stage, yet might be (for the genius of Milton and his only) the foundation of an epic poem. He took from that ridiculous trifle the first hint of the noblest work which human imagination has ever attempted, and which he executed more than twenty years after." In spite of Dr. Johnson's decision that Voltaire's story is wild and unauthorized, a comparison of the plot of *Paradise Lost* with the contents of the play of Andreini seems to show that the great English poet did not altogether disdain to borrow from the work of this rather obscure Italian playwright. Besides a general resemblance between the principal incidents and the characters represented, there are some traces of imitation in detail. Thus, from Mr. Hayley's analysis of the *Adamo*, we learn that in Act IV. Scene III. of Andreini's poem, "Infernal Cyclops, summoned by Lucifer, make a new world at his command," and it is natural to suppose that this suggested to Milton the building of Pandemonium by Mammon. Besides Andreini's *Adamo* there were, as Mr. Hayley shows, several other poems published in Italy before or about the time of Milton's visit to that country, the subjects of which were the wars of the Angels and the fall of Adam. Among these was a poem called the *Angeleida*, in which the invention of artillery is attributed to the fallen angels. This hint not improbably suggested to Milton the chief

incident of his second heavenly battle, and he may have incurred similar obligations to some other of the Italian poems mentioned by Mr. Hayley. However, as of most of them only the names survive, it can only be said with certainty that the subject of *Paradise Lost* was a favourite theme in Italy at the time of Milton's visit there, and it is likely that, when he had once conceived the idea of writing a great poem on the loss of Paradise, he would have taken note of any incidents or ideas likely to be useful, that might be suggested by the Italian writers who had chosen the same subject, and not only by Italian writers but by writers in all the many continental languages with which Milton was acquainted. Two modern critics, Mr. Gosse and Mr. Edmundston, find the chief original of *Paradise Lost* not in Italy, but farther north in Holland. Vondel, who is considered the greatest of Dutch poets, published in 1654, four years before the date usually assigned to the commencement of *Paradise Lost*, a fine drama called *Lucifer*. As Vondel had already become famous by his previous works, and as the treaty of alliance concluded between England and Holland in 1654 had renewed friendly relations between the two republics, it is likely that Vondel's poem may have been known to Milton soon after its publication. Mr. Gosse declares that the great resemblance between Vondel's *Lucifer* and Milton's *Paradise Lost* can hardly be accounted for as the result of accident. Mr. Edmundston finds among Vondel's plays the original not only of *Paradise Lost* but also of *Samson Agonistes*. On the other hand, it must be remembered that, though *Paradise Lost* may not have been regularly commenced in its present form before

1658, the plan of the poem had been thought out many years earlier, and also, that Vondel's *Lucifer* only covers a small part of the subject matter of *Paradise Lost*, namely, the rebellion of Satan and his war with the faithful angels. These facts are strong evidence against the belief that *Paradise Lost* as a whole can be founded upon Vondel's drama. As for resemblance in individual passages, the same evidence adduced to show that Milton borrowed from Vondel would probably, if accepted, lead us to believe that Vondel was in like manner indebted to previous writers. Thus Milton's well-known line,

“Better to reign in hell than serve in heaven,”

is very like two lines of Vondel's. But this proves little; it may be paralleled not only in Vondel, but also in Fletcher and Crashaw, and very closely in Stafford's *Niobe*, a prose work quoted by Todd, in which Satan declares that God drove him to hell, in order that he “who could not obey in heaven might command in hell.” Stafford's *Niobe* was published in 1611, and so, if close similarity of language and thought in a later writer is enough to prove literary obligation, Vondel's verse must be indebted to the prose of Stafford. It is, of course, not impossible that Milton may have consciously borrowed this and other ideas from Vondel in the same way as he has deliberately borrowed from Homer and Virgil; but such obligations are very hard to establish, unless the poet chooses himself to manifest them beyond doubt by the words he employs.

Among the English writers whom Milton is supposed to have imitated, the first in order of time and importance is Caedmon. This Anglo-Saxon poet composed,

in the seventh century, a poem in which is described the fall of the angels, the creation, and the expulsion of Adam and Eve from Paradise. The poem was printed at Amsterdam in 1655, and must have been known before that date in its MS. form to the learned in England. As Milton wrote a history of England down to the time of the Norman Conquest, it is probable that he was familiar with Anglo-Saxon literature, and he can hardly be supposed to have entirely overlooked Caedmon's poem, which from the character of its subject matter would naturally be very interesting to him. No one can read Caedmon's poetry without being continually reminded of *Paradise Lost*. Let any one refer to the extracts given from his poem by Mr. Turner in his *History of the Anglo-Saxons*, or even to the short extract quoted at the commencement of Chambers's *English Literature*, and he will see reason to believe that Milton owes much to his Anglo-Saxon predecessor. In fact, the two poets, though born in distant ages and at very different stages of civilization, are not entirely unlike one another. If we could take away from *Paradise Lost* the melodious flow of verse and the rich variety of illustrations culled from all past literatures, there would still be left a narrative of great power which would read very like the poetry of Caedmon. Therefore it is difficult to help thinking that Milton's mind was thoroughly saturated with the spirit of that early poet, and that to this Anglo-Saxon original Milton was to a considerable extent indebted for the frame-work of his epic. The chief fact that militates against this conclusion is, that Milton never appears to have mentioned Caedmon's name in the whole range of his writings. Whether this omission was due

to the practice of an age in which literary men were not in the habit of going far out of their way to acknowledge obligations to previous writers, or whether Milton thought he really owed no more to Caedmon than to the host of intermediate writers who had told the story of the beginning of the world, or whether after all Milton was totally unacquainted with Caedmon's works, is a question that will probably never be decided. All that we can say is that, as far as the uncertain evidence of close similarity in treatment and thought can be trusted, *Paradise Lost* owes more to Caedmon's poem than to any other original. So much can hardly be said in favour of the claims put forward in behalf of the *Locustae*, a Latin poem by Phineas Fletcher, published in 1627. The speech of Lucifer in this poem undoubtedly contains several ideas that recur in the speeches of Milton's fallen angels, and the striking language of one passage seems to be distinctly imitated (see ii. 624). But this is far from being enough to make us accept the unconfirmed story that Milton "ingenuously confessed that he owed his immortal work of *Paradise Lost* to Mr. Fletcher's *Locustae*." Dunster tries to show that Sylvester's translation of a poem on Creation by the French poet, Du Bartas, contributed more to the production of *Paradise Lost* than any other work. As this translation was very popular when Milton was a boy, and was published in the street in which his father lived, it is natural to assume that Milton in his childhood may have known it well, and that many of Sylvester's thoughts and expressions may have been deeply impressed on his mind and reproduced afterwards. It is also possible that Sylvester's poem may have first distinctly suggested to him the

idea of writing a great poem on a religious subject. This however is mere conjecture. Even if Sylvester had never translated *Du Bartas*, Milton's choice of subject could be sufficiently accounted for by his own character, the theological spirit of the age, and the practice of an immense number of his literary predecessors in England, Italy, France, Spain, and Portugal. There seems to have been in the many poems treating of the fall of man so much similarity in the arrangement of the incidents that it is difficult to establish Milton's indebtedness to any particular author, while it is perfectly evident that he studied the various works on the subject written in different languages, that he followed generally their traditional treatment of the plot, and, whenever he found it worth his while, borrowed their ideas and expressions without scruple. Since the days of Homer epic poets have regarded borrowing as their peculiar privilege, and rather prided themselves on their skill in utilizing the ideas of earlier poets. Milton avails himself of this epic privilege as freely as Virgil, and yet neither of these two great poets thereby forfeits his claim to originality. Both of them have deliberately justified their practice in this respect. Virgil, being reproached for his continual imitations of Homer, replied, "Let my detractors try to steal for themselves, as they say I have stolen for myself, and they will find that it is easier to rob Hercules of his club than to rob Homer of a single verse." Milton probably intended to defend himself against detraction on the same ground when he asserted that "to borrow and better in the borrowing is no plagiarism." He has told us himself that he considered that "industrious and select reading" was the chief means by which he trained him-

self to become a great poet, and it was impossible for him not to reproduce in his own verses the fruits of his extensive study. It is however a mistake to dwell too much on parallelism between individual passages, and confidently assert that Milton borrowed this idea from Vondel, and that from Sylvester. It is always possible that Milton and the writer from whom he is supposed to have borrowed may be both equally indebted to some still earlier writer known to both, or more probably to some traditional treatment of the story of the beginning of the world handed down from generation to generation by the mystery and morality plays of the middle ages. In the more general attempt to determine what English poet chiefly attracted Milton's admiration and gave the spur to his imaginative genius, we are least likely to err if we give credence to his own statement as reported by Dryden, to whom he declared that Spenser was his original.

Milton's poetry is a mirror in which the writer's character is very clearly reflected. The most rapid survey of the subjects of his various poems is enough to remind us of the deep veneration for religion and morality which formed the chief element in his character. He unswervingly acted up to the high ideal he had conceived of the qualifications essential to a true poet. In Milton's opinion, "he who would not be frustrate of his hope to write well hereafter in laudable things, ought himself to be a true poem, that is, a composition and pattern of the best and honourablest things; not presuming to sing high praises of heroic men or famous cities, unless he have in himself the experience and the practice of all that which is praiseworthy." It was imperatively neces-

sary, he thought, that the poet should prepare himself for his high calling by hard study, a pure life, and "devout prayer to that Eternal Spirit who can enrich with all utterance and knowledge, and sends out His seraphim with the hallowed fire of His altar to touch and purify the lips of whom He pleases." Milton had conscientiously set himself to satisfy the intellectual and moral tests laid down by himself. All the best works of Hebrew, Greek, Roman, and contemporary writers had been carefully studied by him, and he could proudly declare, like Matthew Arnold's Mycerinus, that,

" Rapt in reverential awe,
He sat obedient in the fiery prime
Of youth self-governed at the foot of law."

Having undergone the required discipline, and being conscious of his great genius, he had no doubt that God had vouchsafed to inspire him, as He inspired the prophets of the Old Testament, that he might fulfil his duty as a poet and be able "to inbreed and cherish in a great people the seeds of virtue and public civility; to allay the perturbations of the mind, and set the affections in right tune; to celebrate in glorious and lofty hymns the throne and equipage of God's almightiness, and what He suffers to be wrought with high providence in His church; to sing victorious agonies of martyrs and saints, the deeds and triumphs of just and pious nations doing valiantly through faith against the enemies of Christ; to deplore the general relapses of kingdoms and states from justice and God's true worship." His life and writings show how steadfastly he devoted himself to the service of religion and morality. There is no doubt that his religious and moral zeal, though it supplied his verse with

that earnestness which is an indispensable element in all poetry of the highest rank, at the same time often betrayed him into undignified asperity of language in his political and religious pamphlets. But his occasional outbursts of polemical violence, though we may condemn them as errors of judgment, are failings arising from enthusiasm for the great causes that his conscience approved, and will not prevent even those, who find it more easy to admire than love him for his transcendent virtue, from acknowledging that Milton was one of the noblest characters that England ever produced.

Next to his zeal for religion and virtue, the most prominent feature in Milton's character was his love of philosophy, literature, music, architecture, and the other fine arts. This characteristic was seldom found in the members of the political and religious party, to which Milton adhered in the struggle of the Great Rebellion. The spirit of Puritanism was on the whole decidedly opposed to all kinds of culture, so that poets, architects, painters, and musicians naturally looked to Charles I. and his court for protection and patronage. On this account Milton must always have been conscious of a wide contrast between himself and the party to which he belonged. Such Italian tours as he took in his youth were regarded as morally pernicious by the Puritans, who regarded the Italy of those days as a hot-bed of vice, in which the rich young cavaliers of the time received instruction in all kinds of immorality. When Milton's enthusiasm for religion and morality urged him to write religious and moral poetry, he felt himself thoroughly in harmony with his own party in the state; (but his admiration for the beauties of literature and the fine arts,) which he shared

with Charles I. and many of his courtiers, must have been looked upon with suspicion by his austere political associates. In his *L'Allegro* he not only glorifies the old Greek drama, but also mentions with approval the learned sock of Ben Jonson and the wild wood-notes of Shakespeare. But the Puritans, caring nothing for all the glories of the Elizabethan stage, condemned the whole drama indiscriminately as a school of immorality. In many fine passages of Milton's poetry evidence of his love of music may be found (see note, *P. L.*, I., 708), and we know that his favourite relaxation was to play on the organ. The Puritans had so little appreciation for music that they objected to its use in the service of God. Milton admired the beauties of ecclesiastical architecture (*Penseroso*, 155-166), which the Republican leaders allowed or encouraged their followers to deface. In a word, while Milton could appreciate everything beautiful in literature and art, those who professed the same religion and the same principles as himself confined their reading to the Bible, and included the innocent pleasures of literature, philosophy, and the fine arts in the same condemnation as the license and irreligion with which they appeared, from the standpoint of fanaticism, to be inextricably connected. Thus an important part of Milton's character tended to alienate him from the political party to which he belonged. Before the outbreak of the civil war the hostility between culture and religious Puritanism was less distinctly manifest. At the time when Milton was a young man, England had not yet been split up into two great irreconcilable divisions, between which an absolute choice had to be made. It was thus possible for him to indulge then to the full his love of beauty in art and

literature without feelings of self-reproach. But as he increased in austerity with advancing years, he became unable to remain entirely superior to the prevalent narrow-mindedness. There is good reason, from the internal evidence afforded by his poems, to believe that his attitude towards human learning was gradually affected by the influence of Puritan surroundings, until in old age he himself came to regard Greek philosophy and profane literature generally as either unprofitable or even pernicious (see note on II., 147).

Milton was undoubtedly a sincere patriot, but in times of civil war patriotism is in danger of being confounded with party spirit. In Milton's case religious zeal and republican enthusiasm rather tend to throw into the shade his affection for his native country. We have seen that in his youth he conceived the project of writing on the Arthurian legend a patriotic poem which would have celebrated the glories of England as the *Æneid* celebrates the history of Rome. In this poem Arthur was to have visited the under-world, where, like Virgil's *Æneas*, he would have seen visions of the future triumphs in war and peace to be won by his descendants and successors in distant ages. But the carrying out of such a project was rendered impossible for Milton by the Great Rebellion. A republican poet could not celebrate the glories of his national history when all its past triumphs were indissolubly connected with the names of kings and great barons. Thus it became impossible for Milton to make the glorification of his native land the main subject of his epic poem. There was however one means left by which he could express his patriotism without appearing to be unfaithful to his political principles. At first he seems to have

contemplated writing his great poem in Latin, the language in which many of his earlier poems were composed. This he was tempted to do in order that his poems might be read not only in England, but also by the learned in every nation of the continent. Fortunately, two reasons induced him eventually to write in English. The first reason was the conviction that if he wrote in Latin he would have the greatest difficulty in even attaining the second rank among Latin writers ; his other motive was the patriotic conviction that by the true poet "there ought no regard be sooner had than to God's glory, by the honour and instruction of his country." He therefore resolved to write in English, even if by so doing he should lose all hope of obtaining a continental reputation. But the event shows that by this choice he gained far more than he sacrificed. Had he written *Paradise Lost* in Latin, the poem might have gained him a greater amount of contemporary renown, but it could never have held its ground in competition with the popularity of the productions of modern literature, and instead of being to England what the *Iliad*, the *Æneid*, and the *Divina Commedia* are to Greece, Rome, and Italy, would have been consigned to comparative oblivion as a literary curiosity only known to the learned. However, though Milton did not actually write in Latin, clear traces of his admiration for that language may be discerned in the predominance of Latin over Anglo-Saxon words in *Paradise Lost* and *Paradise Regained*, and also in the excessive prevalence of Latin constructions, which makes those poems occasionally read like extremely literal translations of Latin.

Milton being debarred from choosing a patriotic sub-

ject for his great poem naturally turned to religion for inspiration, and chose *Paradise Lost* as the subject best adapted to his genius of all the many scriptural stories, the comparative suitability of which for poetic treatment he had carefully estimated, as we learn from the MS. lists in his own handwriting in the library of Trinity College, Cambridge. This immense subject, including as it does the fortunes of the angels and of the human race, and extending its scene of action over the whole universe, afforded wide scope for Milton's powerful imagination and for the display of his religious fervour. Such a lofty subject far surpassed in dignity the themes of his epic predecessors, and may almost be regarded as too vast for the greatest intellect successfully to grapple with. The partial success that Milton attained in his bold undertaking is the best proof of his extraordinary genius. In spite of Macaulay's enthusiastic eulogium it is impossible for any impartial critic to regard *Paradise Lost* as a flawless work. More faultless works have been accomplished by poets of inferior genius, who chose subjects more within the compass of the human intellect. *Paradise Lost* is rightly described by M. Taine as being a sublime imperfect poem. It is partly owing to its imperfections that it has never been very popular. The verdict of English taste places Milton on the same high pedestal as Shakespeare. But on the continent, while Shakespeare is almost unanimously recognized as one of the greatest, if not the greatest of the world's poets, Milton can hardly be said to have won for himself the same universal recognition. In fact, judging from the quotations and other references made to English writers in continental literature, it would almost appear

that in France and Germany the name of Milton is less familiar than that of Byron. Even in England, although verbal homage is universally paid to Milton's genius, it is to be feared that *Paradise Lost* and *Paradise Regained* are more praised than read. The general reading public in their heart of hearts is inclined to endorse Dr. Johnson's judgment, that *Paradise Lost* is one of the books which the reader admires and lays down and forgets to take up again; that none ever wished it longer than it is; that its perusal is a duty rather than a pleasure; that we read Milton for instruction, retire harassed and overburdened, and look elsewhere for recreation. This want of appreciation is no doubt partly due to want of intellect and imagination on the part of the ordinary reader. "The works of Milton," as Macaulay truly remarks, "cannot be comprehended or enjoyed unless the mind of the reader co-operate with that of the writer," and most readers of poetry are too indolent to take this trouble, or not sufficiently educated to enter the long vistas of imagination suggested by Milton's many allusions to the literature and history of the past. But even the most cultured minds do not find perfect satisfaction in Milton's poetry. Critics of true poetical taste have had no difficulty in discerning the blemishes that mar *Paradise Lost*, such as the tiresome theological discussions in the third book, the inconsistent account given of the angels, who are sometimes represented as material, at other times as immaterial, the want of interest in the main action of the poem, and the conventional characters ascribed to Adam and Eve, who seem to M. Taine uninteresting types of a Puritan husband and wife in the seventeenth century. In this introduction it is enough

cursorily to mention these blemishes, as in the first two books of the poem little can be found for the most fastidious critic to take exception to, unless it be the allegory of Sin and Death, which is rightly condemned as unnecessarily repulsive in its details. But even this episode can be defended as full of a kind of horrible grandeur, and the two books taken together may safely be regarded as the longest sustained flight of really sublime poetry to be found in the whole range of English literature. Had Milton's hand been checked by death, when he had brought Satan safely to the confines of the newly created world, what a magnificent fragment would have remained! If he could have preserved the same elevation to the end of his poem, the result would have been an epic that might almost have justified the exaggerated eulogy of Dryden's well-known epigram. But it may be that to do so was beyond the power of human genius. At any rate in the third book, after the introductory lines, we cannot help being conscious of a fall, and through the rest of the poem it is only occasionally that the poet rises again to the grand style that is maintained almost uninterruptedly from the beginning of the first to the end of the second book.

The superiority of the first two books of *Paradise Lost* over the rest of the poem is partly due to the fact that what is described in them does not involve the poet in such insuperable difficulties as the subject-matter of the later books. When we consider the poem as a whole, it is impossible for us to take any keen interest in the struggles of Satan and his followers, owing to Milton's insisting upon the omnipotence of God, which makes all those struggles perfectly hopeless. The utter inequality

of the contending forces is rendered too apparent as the poem proceeds. All the mighty angelic warriors described in the beginning of the poem turn out to be so helpless, that, except Satan, they remain inactive during the whole period of the action of the poem, and eventually, together with their leader, are degraded by being converted into hissing serpents. Even Satan suffers so many rebuffs and repulses throughout the course of the poem that his dignity is hopelessly impaired. If however we confine our attention to the first two books, the overwhelming omnipotence of God is at any rate kept in the background, and resistance to His will does not seem so utterly impossible. Milton describes the might, wisdom, and eloquence of the fallen angels with such sublime power that the defiance which they hurl towards the vault of heaven seems for the moment something more than an empty boast. One great conquest they actually effect in hell, the victory of unconquerable wills over adversity. The fallen angels respond nobly to the call of their great leader and rouse themselves with matchless fortitude from their physical and mental prostration. Such an undaunted struggle against the force of adverse circumstances cannot fail to attract the deepest sympathy. The natural tendency of human nature to sympathize with the weaker side often makes the reader of an epic poem feel more affection and admiration for the defeated adversary than for the victorious hero. The same natural feeling that prompts us to prefer Hector and Turnus to Achilles and Aeneas predisposes us still more strongly to commiserate the fate of a mighty angel fallen from the highest pitch of angelic power and glory. In describing the adversary of his hero, unless the epic poet

shows great tact, he will either impair the interest of his poem or make his readers sympathize with the side that he himself does not favour. If too many virtues are ascribed to the hero's adversary, there is some danger of his usurping in our sympathies the place that ought to be occupied by the hero himself. On the other hand, in avoiding this danger the poet may weaken the glory of his hero's triumph by representing the conquered foe as too mean and despicable an antagonist to confer any real glory on the conqueror. Milton in his poem represents the grand adversary as endowed with such noble attributes, that Dryden and many subsequent critics have thought that the great religious and Puritan poet of England actually intended to make Satan his hero. There is certainly some plausible ground for this paradoxical view if we confine our attention to the grand description of Satan given in the first two books. The other fallen angels are majestic figures whose characters are skilfully discriminated one from the other, but Satan towers far above them all. Milton's Satan is distinguished from all other demons that have been described in literature by the absence of the grotesque. The only other great epic poem in which any demon plays as prominent a part as Satan in *Paradise Lost* is the *Ramayana* of Valmiki. In that poem the Rakshaka Ravana has to contend against the power of man and God united in the person of Rama, who is an incarnation of the Deity. The Indian epic poet describes Ravana as a being "with ten faces, copper-coloured eyes, a huge chest, and bright teeth like the new moon, tall as a mountain peak, stopping with his arms the sun and moon in their course, and preventing their rising." Such

a grotesque description of one of the principal characters seriously impairs the dignity of the poem. The same error of judgment is committed by Tasso, who draws a hideous picture of Satan with blood-shot eyes, blood-dripping jaws, and a mouth as large as a whirlpool. Nor does Dante give a very dignified description of the great enemy of God, whom he represents as a huge monster with three heads, one yellow, another blue, and a third black, crunching three wretched sinners in his three mouths. Thus it appears from the comparison of the Satan of *Paradise Lost* with the pictures drawn of the infernal king by his most famous predecessors, that Milton could on occasion be boldly original, when originality was required. In delineating the character of Satan his genius led him to treat the great enemy of mankind with a generosity remarkable for a Puritan. Satan's character is treated with such sympathy, and described with so much dramatic power, that Carlyle came to the conclusion that Milton, in the person of Satan, has revealed to the world his own proud spirit of independence and superiority to the blows of fortune. Besides intellectual power and great courage, Milton has not refused to ascribe to Satan other redeeming qualities. The greatest poets often humanize the character of their worst villains by allowing them to show distinct traces of a better nature. Valmiki's Ravana, whose repulsive picture has been given above, is described by the author of the *Ramayana* as not without higher feelings, which he manifests in the dignified courtesy of his demeanour towards his wife. Shakespeare's Lady Macbeth is deterred from murdering Duncan by the resemblance of the sleeping king to her own father.

Even Shylock shows affection for his living daughter and regard for the memory of his dead wife. In like manner Milton does not represent the enemy of God and man as entirely destitute of gentler characteristics. He feels deep remorse (I. 605) at the thought of the ruin in which he has involved his followers, and this remorse actually moves him to tears (I. 620). In the second book he shows a noble sense of the duty of self-sacrifice incumbent on him on account of his position as king of hell, when "for the general safety he despised his own" (II. 481), and undertook alone the difficult enterprise which daunted the courage of the mightiest of his followers. The same treatment of Satan's character is maintained in the later books, in which he is twice melted with compassion at the sight of the harmless innocence of the very beings whose ruin he is plotting (IV. 389; IX. 462-466). These softer feelings are however only occasional touches introduced to relieve the grandeur of a character essentially terrible, a character which, though not entirely devoid of gentler traits, is on the whole most like a mighty tempest, or an avalanche, or any other force of nature that combines the beauty of sublimity with immense destructive power.

The Verse -

THE VERSE.

THE measure is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin,—rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame metre; graced indeed since by the use of some famous modern poets, carried away by custom, but much to their own vexation, hindrance, and constraint to express many things otherwise, and for the most part worse, than else they would have expressed them. Not without cause therefore some both Italian and Spanish poets of prime note have rejected rime both in longer and shorter works, as have also long since our best English tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings,—a fault avoided by the learned ancients both in poetry and all good oratory. This neglect then of rime so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem from the troublesome and modern bondage of riming.

Mr. N. Langar

THE ARGUMENT.

The consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven : some advise it, others dissuade. A third proposal is preferred, mentioned before by Satan—to search the truth of that prophecy or tradition in Heaven concerning another world, and another kind of creature, equal, or not much inferior, to themselves, about this time to be created. Their doubt who shall be sent on this difficult search : Satan, their chief, undertakes alone the voyage ; is honoured and applauded. The council thus ended, the rest betake them several ways and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell-gates ; finds them shut, and who sat there to guard them ; by whom at length they are opened, and discover to him the great gulf between Hell and Heaven. With what difficulty he passes through, directed by Chaos, the Power of that place, to the sight of this new World which he sought.

PARADISE LOST.

BOOK II.

magnificence
HIGH on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence ; and, from despair
Thus high uplifted beyond hope, aspires
Beyond thus high, insatiate to pursue *result*.
Vain war with Heaven ; and, by success untaught,
His proud imaginations thus displayed :—

*Hor-muz - The Capital
of a great ancient
empire
on the banks of
The Persian Gulf*

10

“ Powers and Dominions, Deities of Heaven !—
For, since no deep within her gulf can hold
Immortal vigour, though oppressed and fallen,
I give not Heaven for lost : from this descent
Celestial Virtues rising will appear
More glorious and more dread than from no fall,
And trust themselves to fear no second fate !—
Me though just right, and the fixed laws of Heaven,
Did first create your leader—next, free choice,
With what besides in council or in fight
Hath been achieved of merit—yet this loss,
Thus far at least recovered, hath much more
Established in a safe, unenvied throne,

20

Yielded with full consent. The happier state
 In Heaven, which follows dignity, might draw
 Envy from each inferior ; but who here
 Will envy whom the highest place exposes
 Foremost to stand against the Thunderer's aim
 Your bulwark, and condemns to greatest share
 Of endless pain ? Where there is, then, no good 30
 For which to strive, no strife can grow up there
 From faction : for none sure will claim in Hell
superior rank Precedence ; none whose portion is so small
 Of present pain that with ambitious mind
 Will covet more ! With this advantage, then,
 To union and firm faith, and firm accord, *agreement*
 More than can be in Heaven, we now return
 To claim our just inheritance of old,
 Surer to prosper than prosperity
 Could have assured us ; and by what best way, 40
 Whether of open war or covert guile, *Secret way*
 "We now debate. Who can advise may speak."

He ceased ; and next him Moloch, sceptred king,
 Stood up—the strongest and the fiercest Spirit
 That fought in Heaven, now fiercer by despair.
 His trust was with the Eternal to be deemed
 Equal in strength, and rather than be less
 Cared not to be at all ; with that care lost
 Went all his fear : of God, or Hell, or worse,
 He recked not, and these words thereafter spake :— 50

Moloch begins his speech "My sentence is for open war. Of wiles,
 More unexpert, I boast not : them let those
 Contrive who need, or when they need ; not now.
 For, while they sit contriving, shall the rest—
 Millions that stand in arms, and longing wait
 The signal to ascend—sit lingering here,
 Heaven's fugitives, and for their dwelling-place
 Accept this dark opprobrious den of shame,
 The prison of His tyranny who reigns

- By our delay? No! let us rather choose, 60
 Armed with Hell-flames and fury, all at once
 O'er Heaven's high towers to force resistless way,
 Turning our tortures into horrid arms
 Against the Torturer; when, to meet the noise
 Of his almighty engine, he shall hear
 Infernal thunder, and, for lightning, see
 Black fire and horror shot with equal rage
 Among his Angels, and his throne itself
 Mixed with Tartarean sulphur and strange fire,
 His own invented torments. But perhaps 70
 The way seems difficult, and steep to scale
 With upright wing against a higher foe!
 Let such bethink them, if the sleepy drench
 Of that forgetful lake benumb not still,
 That in our proper motion we ascend
 Up to our native seat; descent and fall
 To us is adverse. Who but felt of late,
 When the fierce foe hung on our broken rear
 Insulting, and pursued us through the Deep,
 With what compulsion and laborious flight 80
 We sunk thus low? The ascent is easy, then;
 The event is feared! Should we again provoke (3)
 Our stronger, some worse way his wrath may find
 • To our destruction, if there be in Hell
 Fear to be worse destroyed! What can be worse
 Than to dwell here, driven out from bliss, condemned
 In this abhorrèd deep to utter woe;
 Where pain of unextinguishable fire
 Must exercise us without hope of end,
 The vassals of his anger, when the scourge 90
 Inexorably, and the torturing hour,
 Calls us to penance? More destroyed than thus,
 We should be quite abolished, and expire.
 What fear we then? what doubt we to incense
 His utmost ire? which, to the highth enraged,

Will either quite consume us, and reduce
 To nothing this essential—happier far
 Than miserable to have eternal being !—
 Or, if our substance be indeed divine,
 And cannot cease to be, we are at worst 100
 On this side nothing ; and by proof we feel
 Our power sufficient to disturb his Heaven,
 And with perpetual inroads to alarm,
 Though inaccessible, his fatal throne :
 Which, if not victory, is yet revenge.”

He ended frowning, and his look denounced
 Desperate revenge, and battle dangerous
 To less than gods. On the other side up rose
 Belial, in act more graceful and humane. 110
 A fairer person lost not Heaven ; he seemed
 For dignity composed, and high exploit.
 But all was false and hollow ; though his tongue
 Dropt manna, and could make the worse appear
 The better reason, to perplex and dash
 Maturest counsels : for his thoughts were low—
 To vice industrious, but to nobler deeds
 Timorous and slothful. Yet he pleased the ear,
 And with persuasive accent thus began :—

“I should be much for open war, O Peers,
 As not behind in hate, if what was urged 120
 Main reason to persuade immediate war
 Did not dissuade me most, and seem to cast
 Ominous conjecture on the whole success ;
 When he who most excels in fact of arms,
 In what he counsels and in what excels,
 Mistrustful, grounds his courage on despair
 And utter dissolution, as the scope
 Of all his aim, after some dire revenge.

First, what revenge ? The towers of Heaven are filled
 With armèd watch, that render all access 130
 Impregnable : oft on the bordering Deep

invincible

- Encamp their legions, or with obscure wing
 Scout far and wide into the realm of Night,
 Scorning surprise. Or, could we break our way
 By force, and at our heels all Hell should rise
 With blackest insurrection to confound
 Heaven's purest light, yet our great Enemy,
 All incorruptible, would on his throne
 Sit unpolluted, and the ethereal mould,
 Incapable of stain, would soon expel
 Her mischief, and purge off the baser fire,
 Victorious. Thus repulsed, our final hope
 Is flat despair: we must exasperate
 The Almighty Victor to spend all his rage;
 And that must end us; that must be our cure—
 To be no more. Sad cure! for who would lose,
 Though full of pain, this intellectual being,
 Those thoughts that wander through eternity,
 To perish rather swallowed up and lost
 In the wide womb of uncreated Night,
 Devoid of sense and motion? And who knows,
 Let this be good, whether our angry Foe
 Can give it, or will ever? How he can
 Is doubtful; that he never will is sure.
 Will He, so wise, let loose at once his ire,
 • Belike through impotence or unaware,
 To give his enemies their wish, and end
 Them in his anger whom his anger saves
 To punish endless? 'Wherefore cease we, then?'
 Say they who counsel war; 'we are decreed,
 Reserved, and destined to eternal woe;
 Whatever doing, what can we suffer more,
 What can we suffer worse?' Is this, then, worst—
 Thus sitting, thus consulting, thus in arms?
 What when we fled amain, pursued and strook
 With Heaven's afflicting thunder, and besought
 The Deep to shelter us? This Hell then seemed

A refuge from those wounds. Or when we lay
Chained on the burning lake? That sure was worse.
What if the breath that kindled those grim fires, 170
Awaked, should blow them into sevenfold rage,
And plunge us in the flames; or from above
Should intermitted vengeance arm again
His red right hand to plague us? What if all
Her stores were opened, and this firmament
Of Hell should spout her cataracts of fire,
Impendent horrors, threatening hideous fall
One day upon our heads; while we perhaps,
Designing or exhorting glorious war,
Caught in a fiery tempest, shall be hurled, 180
Each on his rock transfixed, the sport and prey
Of racking whirlwinds, or for ever sunk
Under yon boiling ocean, wrapt in chains,
There to converse with everlasting groans,
Unrespited, unpitied, unreprieved,
Ages of hopeless end? This would be worse.
War, therefore, open or concealed, alike
My voice dissuades; for what can force or guile
With Him, or who deceive His mind, whose eye 189
Views all things at one view? He from Heaven's highth
All these our motions vain sees and derides,
Not more almighty to resist our might
Than wise to frustrate all our plots and wiles.
Shall we, then, live, thus vile—the race of Heaven
Thus trampled, thus expelled, to suffer here
Chains and these torments? Better these than worse,
By my advice; since fate inevitable
Subdues us, and omnipotent decree,
The Victor's will. To suffer, as to do,
Our strength is equal; nor the law unjust 200
That so ordains. This was at first resolved,
If we were wise, against so great a foe
Contending, and so doubtful what might fall.

• I laugh when those who at the spear are bold
 And venturous, if that fail them, shrink, and fear
 What yet they know must follow—to endure
 Exile, or ignominy, or bonds, or pain,
 The sentence of their conqueror. This is now
 Our doom ; which if we can sustain and bear,
 Our Supreme Foe in time may much remit 210 *Scipio*
 His anger, and perhaps, thus far removed,
 Not mind us not offending, satisfied
 With what is punished ; whence these raging fires
 Will slacken, if his breath stir not their flames.
 Our purer essence then will overcome
 Their noxious vapour ; or, inured, not feel ; *accustomed*
 Or, changed at length, and to the place conformed
 In temper and in nature, will receive
 Familiar the fierce heat ; and, void of pain,
 This horror will grow mild, this darkness light ; 220
 Besides what hope the never-ending flight
 Of future days may bring, what chance, what change
 Worth waiting—since our present lot appears
 For happy though but ill, for ill not worst,
 If we procure not to ourselves more woe.”

Thus Belial, with words clothed in reason's garb,
 Counsell'd ignoble ease and peaceful sloth, *classical*
 Not peace ; and after him thus Mammon spake :—

“ Either to disenthroned the King of Heaven
 We war, if war be best, or to regain 230
 Our own right lost. Him to unthroned we then
 May hope, when everlasting Fate shall yield
 To fickle Chance, and Chaos judge the strife.
 The former, vain to hope, argues as vain
 The latter ; for what place can be for us
 Within Heaven's bound, unless Heaven's Lord Supreme
 We overpower ? Suppose he should relent,
 And publish grace to all, on promise made
 Of new subjection ; with what eyes could we

Stand in his presence humble, and receive 240
Strict laws imposed, to celebrate his throne
With warbled hymns, and to his Godhead sing
Forced Halleluiahs, while he lordly sits
Our envied sovran, and his altar breathes
Ambrosial odours and ambrosial flowers,
Our servile offerings? This must be our task
In Heaven, this our delight. How wearisome
Eternity so spent in worship paid
To whom we hate! Let us not then pursue,
By force impossible, by leave obtained 250
Unacceptable, though in Heaven, our state
Of splendid vassalage; but rather seek
Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess,
Free and to none accountable, preferring
Hard liberty before the easy yoke
Of servile pomp. Our greatness will appear
Then most conspicuous when great things of small,
Useful of hurtful, prosperous of adverse,
We can create, and in what place so'er 260
Thrive under evil, and work ease out of pain
Through labour and endurance. This deep world
Of darkness do we dread? How oft amidst
Thick clouds and dark doth Heaven's all-ruling Sire
Choose to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne, from whence deep thunders roar,
Mustering their rage, and Heaven resembles Hell
As He our darkness, cannot we His light
Imitate when we please? This desert soil 270
Wants not her hidden lustre, gems and gold;
Nor want we skill or art from whence to raise
Magnificence; and what can Heaven show more?
Our torments also may, in length of time,
Become our elements, these piercing fires

As soft as now severe, our temper changed
 Into their temper ; which must needs remove
 The sensible of pain. All things invite
 To peaceful counsels, and the settled state
 Of order, how in safety best we may
 Compose our present evils, with regard
 Of what we are and where, dismissing quite
 All thoughts of war. Ye have what I advise."

280

He scarce had finished, when such murmur filled
 The assembly as when hollow rocks retain
 The sound of blustering winds, which all night long
 Had roused the sea, now with hoarse cadence lull
 Seafaring men o'erwatched, whose bark by chance,
 Or pinnacle, anchors in a craggy bay

After the tempest. Such applause was heard

290

As Mammon ended, and his sentence pleased,
 Advising peace : for such another field
 They dreaded worse than Hell ; so much the fear
 Of thunder and the sword of Michaël
 Wrought still within them ; and no less desire
 To found this nether empire which might rise,
 By policy and long process of time,
 In emulation opposite to Heaven.

Which when Beëlzebub perceived—than whom,

Satan except, none higher sat—with grave

300

Aspect he rose, and in his rising seemed
 A pillar of state. Deep on his front engraven
 Deliberation sat, and public care ;

And princely counsel in his face yet shone,

Majestic, though in ruin. Sage he stood,

With Atlantean shoulders, fit to bear

The weight of mightiest monarchs, his look

Drew audience and attention still as night

Or summer's noontide air, while thus he spake :—

"Thrones and Imperial Powers, Offspring of Heaven, 310

Ethereal Virtues ! or these titles now

Must we renounce, and, changing style, be called
 Princes of Hell? for so the popular vote
 Inclines—here to continue, and build up here
 A growing empire; doubtless! while we dream,
 And know not that the King of Heaven hath doomed
 This place our dungeon—not our safe retreat
 Beyond his potent arm, to live exempt
 From Heaven's high jurisdiction, in new league
 Banded against his throne, but to remain 320
scribble In strictest bondage, though thus far removed,
 Under the inevitable curb, reserved
 His captive multitude! For He, be sure,
 In highth or depth, still first and last will reign
 Sole king, and of his kingdom lose no part
 By our revolt, but over Hell extend
 His empire, and with iron sceptre rule *merciless rule.*
 Us here, as with his golden those in Heaven. *to golden scepter*
 What sit we then projecting peace and war?
change War hath determined us and foiled with loss 330
 Irreparable; terms of peace yet none
 Voutsafed or sought; for what peace will be given
 To us enslaved, but custody severe,
 And stripes and arbitrary punishment *both improper.*
 Inflicted? and what peace can we return,
 But, to our power, hostility and hate,
 Untamed reluctance, and revenge, though slow,
 Yet ever plotting how the Conqueror least
 May reap his conquest, and may least rejoice
 In doing what we most in suffering feel? 340
 Nor will occasion want, nor shall we need
 With dangerous expedition to invade
 Heaven, whose high walls fear no assault or siege,
 Or ambush from the Deep. What if we find
 Some easier enterprise? There is a place
 (If ancient and prophetic fame in Heaven *removes*
 Err not)—another World, the happy seat

- Of some new race, called Man, about this time
 To be created like to us, though less
 In power and excellence, but favoured more 350
 Of Him who rules above ; so was His will
 Pronounced among the gods, and by an oath
 That shook Heaven's whole circumference, confirmed.
 Thither let us bend all our thoughts, to learn
 What creatures there inhabit, of what mould *Shape*
 Or substance, how endued, and what their power
 And where their weakness : how attempted best,
 By force or subtlety. Though Heaven be shut,
 And Heaven's high Arbitrator sit secure
 In his own strength, this place may lie exposed, 360
 The utmost border of his kingdom, left
 To their defence who hold it : here, perhaps,
 Some advantageous act may be achieved
 By sudden onset—either with Hell-fire
 To waste his whole creation, or possess
 All as our own, and drive, as we are driven,
 The puny habitants ; or, if not drive,
 Seduce them to our party, that their God
 May prove their foe, and with repenting hand
 Abolish his own works. This would surpass 370
 Common revenge, and interrupt His joy
 • In our confusion, and our joy upraise *for our ribs*
 In His disturbance ; when his darling sons,
 Hurled headlong to partake with us, shall curse
 Their frail original, and faded bliss—
 Faded so soon ! Advise if this be worth
 Attempting, or to sit in darkness here
Hatching vain empires.” Thus Beëlzebub
 Pleaded his devilish counsel—first devised
 By Satan, and in part proposed : for whence, 380
 • But from the author of all ill, could spring
 So deep a malice, to confound the race
 Of mankind in one root, and Earth with Hell

To mingle and involve, done all to spite *take revenge*
 The great Creator? But their spite still serves
spite His glory to augment. The bold design
 Pleased highly those Infernal States, and joy *devilish*
 Sparkled in all their eyes: with full assent *unanimously*
 They vote: whereat his speech he thus renews:— ✓
 “Well have ye judged, well ended long debate, 390
Synod of Gods, and, like to what ye are,
 Great things resolved, which from the lowest deep
 Will once more lift us up, in spite of fate,
 Nearer our ancient seat—perhaps in view *heaven*
 Of those bright confines, whence, with neighbouring arms
 And opportune excursion, we may chance *good chance*
 Re-enter Heaven; or else in some mild zone
 Dwell, not unvisited of Heaven’s fair light,
 Secure, and at the brightening orient beam
 Purge off this gloom: the soft delicious air, 400
 To heal the scar of these corrosive fires,
 Shall breathe her balm. But, first, whom shall we send
 In search of this new World? whom shall we find
Sufficient? who shall tempt with wandering feet
 The dark, unbottomed, infinite Abyss,
 And through the palpable obscure find out
 His uncouth way, or spread his aery flight,
 Upborne with indefatigable wings
 Over the vast Abrupt, ere he arrive
 The happy Isle? What strength, what art, can then 410
 Suffice, or what evasion bear him safe
 Through the strict senteries and stations thick
 Of angels watching round? Here he had need
 All circumspection: and we now no less
 Choice in our suffrage; for on whom we send
 The weight of all, and our last hope, relies.” ✓
 This said, he sat; and expectation held
 His look suspense, awaiting who appeared
 To second, or oppose, or undertake

- The perilous attempt. But all sat mute, 420
 Pondering the danger with deep thoughts ; and each
 In other's countenance read his own dismay,
 Astonished. None among the choice and prime
 Of those Heaven-warring champions could be found
 So hardy as to proffer or accept,
 Alone, the dreadful voyage ; till, at last,
 Satan, whom now transcendent glory raised
 Above his fellows, with monarchal pride
 Conscious of highest worth, unmoved thus spake :—

- “O Progeny of Heaven ! Empyrean Thrones ! 430
 With reason hath deep silence and demur *hesitation*
 Seized us, though undismayed. Long is the way
 And hard, that out of Hell leads up to Light.
 Our prison strong, this huge convex of fire,
 Outrageous to devour, immures us round *incloses*
 Ninefold ; and gates of burning adamant,
 Barred over us, prohibit all egress.
- These passed, if any pass, the void profound *depth*
 Of unessential Night receives him next,
 Wide-gaping, and with utter loss of being 440
 Threatens him, plunged in that abortive gulf. *unnatural*
 If thence he scape, into whatever world,
 Or unknown region, what remains him less
- Than unknown dangers, and as hard escape ?
 But I should ill become this throne, O Peers,
 And this imperial sovranty, adorned
 With splendour, armed with power, if aught proposed
 And judged of public moment in the shape
 Of difficulty or danger, could deter
 Me from attempting. Wherefore do I assume 450
 These royalties, and not refuse to reign,
 Refusing to accept as great a share
 Of hazard as of honour, due alike
 To him who reigns, and so much to him due
 Of hazard more as he above the rest

High honoured sits? Go, therefore, mighty Powers,
 Terror of Heaven, though fallen; intend at home,
 While here shall be our home, what best may ease
 The present misery, and render Hell

More tolerable; if there be cure or charm 460

To respite, or deceive, or slack the pain
 Of this ill mansion: intermit no watch *the same, careful*

Against a wakeful foe, while I abroad
 Through all the coasts of dark destruction seek

Deliverance for us all. This enterprise
 None shall partake with me." Thus saying, rose

The Monarch, and prevented all reply;

Prudent lest, from his resolution raised,

Others among the chief might offer now,

Certain to be refused, what erst they feared, 470

And, so refused, might in opinion stand

His rivals, winning cheap the high repute

Which he through hazard huge must earn. But they

Dreaded not more the adventure than his voice

Forbidding; and at once with him they rose.

Their rising all at once was as the sound

Of thunder heard remote. Towards him they bend

With awful reverence prone, and as a God

Extol him equal to the Highest in Heaven.

Nor failed they to express how much they praised 480

That for the general safety he despised

His own: for neither do the Spirits damned

Lose all their virtue; lest bad men should boast

Their specious deeds on earth, which glory excites,

Or close ambition varnished o'er with zeal.

Thus they their doubtful consultations dark

Ended, rejoicing in their matchless Chief:

As, when from mountain-tops the dusky clouds

Ascending, while the North wind sleeps, o'erspread

Heaven's cheerful face, the louring element

Scowls o'er the darkened landskip snow or shower, 490

• If chance the radiant sun, with farewell sweet,
 Extend his evening beam, the fields revive,
 The birds their notes renew, and bleating herds
 Attest their joy, that hill and valley rings.
 O shame to men ! Devil with devil damned
 Firm concord holds ; men only disagree
 Of creatures rational, though under hope
 Of heavenly grace, and, God proclaiming peace,
 Yet live in hatred, enmity, and strife
 Among themselves, and levy cruel wars
 Wasting the earth, each other to destroy :
 As if (which might induce us to accord)
 Man had not hellish foes enow besides,
 That day and night for his destruction wait !

500

The Stygian council thus dissolved ; and forth
 In order came the grand Infernal Peers :
 Midst came their mighty Paramount, and seemed
 Alone the antagonist of Heaven, nor less

• Than Hell's dread Emperor, with pomp supreme, 510
 And god-like imitated state : him round

A globe of fiery Seraphim enclosed
 With bright emblazonry, and horrent arms.

Then of their session ended they bid cry
 With trumpet's regal sound the great result :

• Toward the four winds four speedy Cherubin

Put to their mouths the sounding alchymy,

By harald's voice explained ; the hollow Abyss

Heard far and wide, and all the host of Hell

With deafening shout returned them loud acclaim. 520

Thence more at ease their minds, and somewhat raised

By false presumptuous hope, the rangèd Powers

Disband ; and, wandering, each his several way

Pursues, as inclination or sad choice

Leads him perplexed, where he may likeliest find

Truce to his restless thoughts, and entertain

The irksome hours, till his great Chief return.

Part on the plain, or in the air sublime, *one breath*
 Upon the wing or in swift race contend,
 As at the Olympian games or Pythian fields ; 530
 Part curb their fiery steeds, or shun the goal
 With rapid wheels, or fronted brigads form :
 As when, to warn proud cities, war appears
 Waged in the troubled sky, and armies rush
 To battle in the clouds ; before each van
 Prick forth the aery knights, and couch their spears,
 Till thickest legions close ; with feats of arms
 From either end of heaven the welkin burns. *at the*
 Others, with vast Typhoean rage, more fell,
 Rend up both rocks and hills, and ride the air 540
 In whirlwind ; Hell scarce holds the wild uproar :—
 As when Alcides, from Æchalia crowned
 With conquest, felt the envenomed robe, and tore
 Through pain up by the roots Thessalian pines,
 And Lichas from the top of Æta threw
 Into the Euboic sea. Others, more mild,
 Retreated in a silent valley, sing
 With notes angelical to many a harp
 Their own heroic deeds, and hapless fall
 By doom of battle, and complain that Fate 550
 Free Virtue should enthrall to Force or Chance.
 Their song was partial ; but the harmony
 (What could it less when Spirits immortal sing ?)
 Suspended Hell, and took with ravishment
 The thronging audience. In discourse more sweet
 (For Eloquence the Soul, Song charms the Sense) *Sensual*
 Others apart sat on a hill retired,
 In thoughts more elevate, and reasoned high
 Of Providence, Foreknowledge, Will, and Fate—
 Fixed fate, free will, foreknowledge absolute— 560
 And found no end, in wandering mazes lost.
 Of good and evil much they argued then,
 Of happiness and final misery,

- Passion and apathy, and glory and shame :
 Vain wisdom all and false philosophy !—
 Yet, with a pleasing sorcery, could charm
 Pain for a while or anguish, and excite
 Fallacious hope, or arm the obdured breast
 With stubborn patience as with triple steel.
 Another part, in squadrons and gross bands, 570
 On bold adventure to discover wide
 That dismal world, if any clime perhaps
 Might yield them easier habitation, bend
 Four ways their flying march, along the banks
 Of four infernal rivers, that disgorge
 Into the burning lake their baleful streams—
 Abhorred Styx, the flood of deadly hate ;
 Sad Acheron of sorrow, black and deep ;
 Cocytus, named of lamentation loud
 Heard on the rueful stream ; fierce Phlegethon, 580
 Whose waves of torrent fire inflame with rage.
 • Far off from these, a slow and silent stream,
 Lethe, the river of oblivion, rolls
 Her watery labyrinth, whereof who drinks
 Forthwith his former state and being forgets—
 Forgets both joy and grief, pleasure and pain.
 Beyond this flood a frozen continent
 Lies dark and wild, beat with perpetual storms
 Of whirlwind and dire hail, which on firm land
 Thaws not, but gathers heap, and ruin seems 590
 Of ancient pile ; all else deep snow and ice,
 A gulf profound as that Serbonian bog
 Betwixt Damiatra and Mount Casius old,
 Where armies whole have sunk : the parching air
 Burns frore, and cold performs the effect of fire.
 Thither, by harpy-footed Furies haled,
 At certain revolutions all the damned
 Are brought ; and feel by turns the bitter change
 Of fierce extremes, extremes by change more fierce,

From beds of raging fire to starve in ice 600
 Their soft ethereal warmth, and there to pine
 Immovable, infixed, and frozen round
 Periods of time,—thence hurried back to fire.
 They ferry over this Lethæan sound *wait*
 Both to and fro, their sorrow to augment,
 And wish and struggle, as they pass, to reach
 The tempting stream, with one small drop to lose
 In sweet forgetfulness all pain and woe,
 All in one moment, and so near the brink ;
 But Fate withstands, and, to oppose the attempt, 610
 Medusa with Gorgonian terror guards
 The ford, and of itself the water flies
 All taste of living wight, as once it fled
 The lip of Tantalus. Thus roving on
 In confused march forlorn, the adventurous bands,
 With shuddering horror pale, and eyes aghast,
 Viewed first their lamentable lot, and found
 No rest. Through many a dark and dreary vale
 They passed, and many a region dolorous,
 O'er many a frozen, many a fiery Alp, *high mountain* 620
 Rocks, caves, lakes, fens, bogs, dens, and shades of death—
 A universe of death, which God by curse
 Created evil, for evil only good ;
 Where all life dies, death lives, and Nature breeds,
 Perverse, all monstrous, all prodigious things,
 Abominable, inutterable, and worse
 Than fables yet have feigned or fear conceived,
 Gorgons, and Hydras, and Chimæras dire.

Meanwhile the Adversary of God and Man,
 Satan, with thoughts inflamed of highest design, 630
 Puts on swift wings, and toward the gates of Hell
 Explores his solitary flight : sometimes
 He scours the right hand coast, sometimes the left ;
 Now shaves with level wing the deep, then soars
 Up to the fiery concave towering high.

As when far off at sea a fleet descried
Hangs in the clouds, by equinoctial winds
Close sailing from Bengala, or the isles
Of Ternate and Tidore, whence merchants bring
Their spicy drugs ; they on the trading flood, 640
Through the wide Ethiopian to the Cape,
Ply stemming nightly toward the pole : so seemed
Far off the flying Fiend. At last appear
Hell-bounds, high reaching to the horrid roof,
And thrice threefold the gates ; three folds were brass,
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire,
Yet unconsumed. Before the gates there sat
On either side a formidable Shape.

The one seemed woman to the waist, and fair, 650
But ended foul in many a scaly fold,

Voluminous and vast—a serpent armed
With mortal sting. About her middle round

• A cry of Hell-hounds never-ceasing barked
With wide Cerberean mouths full loud, and rung
A hideous peal ; yet, when they list, would creep,
If aught disturbed their noise, into her womb,
And kennel there ; yet there still barked and howled
Within unseen. Far less abhorred than these

• Vexed Scylla, bathing in the sea that parts 660
Calabria from the hoarse Trinacrian shore ;

Nor uglier follow the night-hag, when, called
In secret, riding through the air she comes,
Lured with the smell of infant blood, to dance
With Lapland witches, while the labouring moon
Eclipses at their charms. The other Shape—
If shape it might be called that shape had none
Distinguishable in member, joint, or limb ;

On substance might be called that shadow seemed,
For each seemed either—black it stood as Night, 670
Fierce as ten Furies, terrible as Hell,

And shook a dreadful dart : what seemed his head
 The likeness of a kingly crown had on.
 Satan was now at hand, and from his seat
 The monster moving onward came as fast
 With horrid strides ; Hell trembled as he strode.
 The undaunted Fiend what this might be admired—
 Admired, not feared (God and his Son except,
 Created thing naught valued he nor shunned),
 And with disdainful look thus first began :—

680

“ Whence and what art thou, execrable Shape,
 That dar’st, though grim and terrible, advance
 Thy miscreated front athwart my way
 To yonder gates ? Through them I mean to pass,
 That be assured, without leave asked of thee.
 Retire ; or taste thy folly, and learn by proof,
 Hell-born, not to contend with Spirits of Heaven.”

To whom the Goblin, full of wrath, replied :—
 “ Art thou that Traitor-Angel, art thou he,
 Who first broke peace in Heaven and faith, till then 690
 Unbroken, and in proud rebellious arms
 Drew after him the third part of Heaven’s sons,
Conjured against the Highest—for which both thou
 And they, outcast from God, are here condemned
 To waste eternal days in woe and pain ?
 And reckon’st thou thyself with Spirits of Heaven,
 Hell-doomed, and breath’st defiance here and scorn,
 Where I reign king, and, to enrage thee more,
 Thy king and lord ? Back to thy punishment,
 False fugitive ; and to thy speed add wings, 700
 Lest with a whip of scorpions I pursue
 Thy lingering, or with one stroke of this dart
 Strange horror seize thee, and pangs unfelt before.”

So spake the grisly Terror, and in shape,
 So speaking and so threatening, grew tenfold
 More dreadful and deform. On the other side,
 Incensed with indignation, Satan stood

- Unterrified, and like a comet burned,
 That fires the length of Ophiuchus huge
 In the arctic sky, and from his horrid hair 710
 Shakes pestilence and war. Each at the head
 Levelled his deadly aim ; their fatal hands
 No second stroke intend ; and such a frown
 Each cast at the other as when two black clouds,
 With heaven's artillery fraught, come rattling on
 Over the Caspian,—then stand front to front
 Hovering a space, till winds the signal blow
 To join their dark encounter in mid-air.
 So frowned the mighty combatants that Hell
 Grew darker at their frown ; so matched they stood ; 720
 For never but once more was either like
 To meet so great a foe. And now great deeds
 Had been achieved, whereof all Hell had rung,
 Had not the snaky Sorceress, that sat
 Fast by Hell-gate and kept the fatal key,
 • Risen, and with hideous outcry rushed between.
 “O father, what intends thy hand,” she cried,
 “Against thy only son ? What fury, O son, what
 Possesses thee to bend that mortal dart
 Against thy father's head ? And know'st for whom ! 730
 For Him who sits above, and laughs the while
 • At thee, ordained his drudge to execute
 Whate'er his wrath, which He calls justice, bids—
 His wrath which one day will destroy ye both !”
 She spake, and at her words the hellish Pest
 Forbore : then these to her Satan returned :—
 “So strange thy outcry, and thy words so strange
 Thou interposest, that my sudden hand,
 Prevented, spares to tell thee yet by deeds
 What it intends, till first I know of thee 740
 What thing thou art, thus double-formed, and why,
 In this infernal vale first met, thou call'st
 Me father, and that phantasm call'st my son.

I know thee not, nor ever saw till now
Sight more detestable than him and thee."

To whom thus the Portress of Hell-gate replied :—

"Hast thou forgot me, then ; and do I seem
Now in thine eye so foul ?—once deemed so fair
In Heaven, when at the assembly, and in sight
Of all the Seraphim with thee combined 750

In bold conspiracy against Heaven's King,
All on a sudden miserable pain
Surprised thee, dim thine eyes, and dizzy swum
In darkness, while thy head flames thick and fast
Threw forth, till on the left side opening wide,
Likest to thee in shape and countenance bright,
Then shining heavenly fair, a goddess armed,
Out of thy head I sprung. Amazement seized
All the host of Heaven ; back they recoiled afraid

At first, and called me *Sin*, and for a sign 760

Portentous held me ; but, familiar grown,
I pleased, and with attractive graces won
The most averse—thee chiefly, who, full oft
Thyself in me thy perfect image viewing,
Becam'st enamoured ; and such joy thou took'st

With me in secret that my womb conceived
A growing burden. Meanwhile war arose,
And fields were fought in Heaven : wherein remain'd
(For what could else ?) to our Almighty Foe
Clear victory ; to our part loss and rout 770

Through all the Empyrean. Down they fell,
Driven headlong from the pitch of Heaven, down
Into this Deep ; and in the general fall

I also : at which time this powerful key
Into my hands was given, with charge to keep
These gates for ever shut, which none can pass
Without my opening. Pensive here I sat
Alone ; but long I sat not, till my womb,
Pregnant by thee, and now excessive grown,

• Prodigious motion felt and rueful throes. 780 .

At last this odious offspring whom thou seest,
Thine own begotten, breaking violent way,
Tore through my entrails, that, with fear and pain
Distorted, all my nether shape thus grew
Transformed : but he my inbred enemy
Forth issued, brandishing his fatal dart;
Made to destroy. I fled, and cried out *Death!*
Hell trembled at the hideous name, and sighed
From all her caves, and back resounded *Death!*
I fled ; but he pursued (though more, it seems, 790
Inflamed with lust than rage), and, swifter far,

Me overtook, his mother, all dismayed,

And, in embraces forcible and foul

Engendering with me, of that rape begot

These yelling monsters, that with ceaseless cry

Surround me, as thou saw'st—hourly conceived

And hourly born, with sorrow infinite

• To me : for, when they list, into the womb

That bred them they return, and howl, and gnaw

My bowels, their repast ; then, bursting forth

800

Afresh, with conscious terrors vex me round,

That rest or intermission none I find.

Before mine eyes in opposition sits

• Grim Death, my son and foe, who sets them on,

And me, his parent, would full soon devour

For want of other prey, but that he knows

His end with mine involved, and knows that I

Should prove a bitter morsel, and his bane,

Whenever that shall be : so Fate pronounced.

But thou, O father, I forewarn thee, shun

810

His deadly arrow ; neither vainly hope

To be invulnerable in those bright arms,

Though tempered heavenly ; for that mortal dint

Save He who reigns above, none can resist."

She finished ; and the subtle Fiend his lore

Soon learned, now milder, and thus answered smooth:—

“Dear daughter—since thou claim’st me for thy sire,
And my fair son here show’st me, the dear pledge
Of dalliance had with thee in Heaven, and joys
Then sweet, now sad to mention, through dire change 820
Befallen us unforeseen, unthought-of—know,
I come no enemy, but to set free
From out this dark and dismal house of pain
Both him and thee, and all the Heavenly host
Of Spirits that, in our just pretences armed,
Fell with us from on high. From them I go
This uncouth errand sole, and one for all
Myself expose, with lonely steps to tread
The unfounded Deep, and through the void immense
To search, with wandering quest, a place foretold 830
Should be—and, by concurring signs, ere now
Created vast and round—a place of bliss
In the purlieus of Heaven ; and therein placed
A race of upstart creatures, to supply
Perhaps our vacant room, though more removed,
Lest Heaven, surcharged with potent multitude,
Might hap to move new broils. Be this, or aught
Than this more secret, now designed, I haste
To know ; and, this once known, shall soon return,
And bring ye to the place where thou and Death 840
Shall dwell at ease, and up and down unseen
Wing silently the buxom air, embalmed
With odours. There ye shall be fed and filled
Immeasurably ; all things shall be your prey.”

He ceased ; for both seemed highly pleased, and Death
Grinned horrible a ghastly smile, to hear
His famine should be filled, and blessed his maw
Destined to that good hour. No less rejoiced
His mother bad, and thus bespake her sire :—

“The key of this infernal Pit, by due 850
And by command of Heaven’s all-powerful King,

- I keep, by Him forbidden to unlock
These adamantine gates ; against all force
Death ready stands to interpose his dart,
Fearless to be o'ermatched by living might.
But what owe I to His commands above,
Who hates me, and hath hither thrust me down
Into this gloom of Tartarus profound,
To sit in hateful office here confined,
Inhabitant of Heaven, and heavenly-born— 860
Here in perpetual agony and pain,
With terrors and with clamours compassed round
Of mine own brood, that on my bowels feed ?
Thou art my father, thou my author, thou
My being gav'st me ; whom should I obey
But thee ? whom follow ? Thou wilt bring me soon
To that new world of light and bliss, among
The gods who live at ease, where I shall reign
At thy right hand voluptuous, as beseems
- Thy daughter and thy darling, without end.” 870
Thus saying, from her side the fatal key,
Sad instrument of all our woe, she took ;
And, towards the gate rolling her bestial train, *indicated*
Forthwith the huge portcullis high up-drew,
Which, but herself, not all the Stygian Powers
• Could once have moved ; then in the key-hole turns
The intricate wards, and every bolt and bar
Of massy iron or solid rock with ease
Unfastens. On a sudden open fly,
With impetuous recoil and jarring sound, 880
The infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She opened ; but to shut
Exceeded her power : the gates wide open stood,
• That with extended wings a bannered host,
Under spread ensigns marching, might pass through
With horse and chariots ranked in loose array ;

So wide they stood, and like a furnace-mouth
Cast forth redounding smoke and ruddy flame.
Before their eyes in sudden view appear 890
The secrets of the hoary Deep—a dark
Illimitable ocean, without bound,
Without dimension ; where length, breadth, and highth,
And time, and place, are lost ; where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand.
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mastery, and to battle bring
Their embryon atoms : they around the flag 900
Of each his faction, in their several clans,
Light-armed or heavy, sharp, smooth, swift, or slow,
Swarm populous, unnumbered as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise
Their lighter wings. To whom these most adhere
He rules a moment : Chaos umpire sits,
And by decision more embroils the fray
By which he reigns : next him, high arbiter,
Chance governs all. Into this wild Abyss, 910
The womb of Nature, and perhaps her grave,
Of neither Sea, nor Shore, nor Air, nor Fire,
But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Unless the Almighty Maker them ordain
His dark materials to create more worlds—
Into this wild Abyss the wary Fiend
Stood on the brink of Hell, and looked a while,
Pondering his voyage ; for no narrow frith
He had to cross. Nor was his ear less pealed 920
With noises loud and ruinous (to compare
Great things with small) than when Bellona storms
With all her battering engines, bent to rase

821
MIL

Some capital city ; or less than if this frame
Of heaven were falling, and these elements
In mutiny had from her axle torn
The steadfast Earth. At last his sail-broad vans
He spreads for flight, and, in the surging smoke
Uplifted, spurns the ground ; thence many a league,
As in a cloudy chair, ascending rides 930
Audacious ; but, that seat soon failing, meets
A vast vacuity. All unawares,
Fluttering his pennons vain, plumb down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not, by ill chance,
The strong rebuff of some tumultuous cloud,
Instinct with fire and nitre, hurried him
As many miles aloft. That fury stayed—
Quenched in a boggy Syrtis, neither sea,
Nor good dry land—nigh foundered, on he fares, 940
Treading the crude consistence, half on foot,
Half flying ; behoves him now both oar and sail.
As when a gryphon through the wilderness
With wingèd course, o'er hill or moory dale,
Pursues the Arimasbian, who by stealth
Had from his wakeful custody purloined
The guarded gold ; so eagerly the Fiend
O'er bog or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet, pursues his way,
And swims, or sinks, or wades, or creeps, or flies. 950
At length a universal hubbub wild
Of stunning sounds and voices all confused,
Borne through the hollow dark, assaults his ear
With loudest vehemence. Thither he plies
Undaunted, to meet there whatever Power
Or Spirit of the nethermost Abyss
Might in that noise reside, of whom to ask
Which way the nearest coast of darkness lies
Bordering on light ; when straight behold the throne

Of *Chaos*, and his dark pavilion spread 960
Wide on the wasteful Deep ! With him enthroned
Sat sable-vested *Night*, eldest of things,
The consort of his reign ; and by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon ; Rumour next, and Chance,
And Tumult, and Confusion, all embroiled,
And Discord with a thousand various mouths. -

To whom Satan, turning boldly, thus :—" Ye Powers
And Spirits of this nethermost Abyss,
Chaos and ancient Night, I come no spy 970
With purpose to explore or to disturb
The secrets of your realm ; but, by constraint
Wandering this darksome desert, as my way
Lies through your spacious empire up to light,
Alone and without guide, half lost, I seek,
What readiest path leads where your gloomy bounds
Confine with Heaven ; or, if some other place,
From your dominion won, the Ethereal King
Possesses lately, thither to arrive
I travel this profound. Direct my course : 980
Directed, no mean recompense it brings
To your behoof, if I that region lost,
All usurpation thence expelled, reduce
To her original darkness and your sway
(Which is my present journey), and once more
Erect the standard there of ancient Night.
Yours be the advantage all, mine the revenge !"

Thus Satan ; and him thus the Anarch old,
With faltering speech and visage incomposed,
Answered :—" I know thee, stranger, who thou art— 990
That mighty leading Angel, who of late
Made head against Heaven's King, though overthrown.
I saw and heard ; for such a numerous host
Fled not in silence through the frightened Deep,
With ruin upon ruin, rout on rout,

• Confusion worse confounded ; and Heaven-gates
Poured out by millions her victorious bands,
Pursuing. I upon my frontiers here
Keep residence ; if all I can will serve
That little which is left so to defend, 1000
Encroached on still through our intestine broils
Weakening the sceptre of old Night : first, Hell,
Your dungeon, stretching far and wide beneath ;
Now lately Heaven and Earth, another world
Hung o'er my realm, linked in a golden chain
To that side Heaven from whence your legions fell !
If that way be your walk, you have not far ;
So much the nearer danger. Go, and speed ;
Havoc, and spoil, and ruin, are my gain."

He ceased ; and Satan staid not to reply, 1010
But, glad that now his sea should find a shore,
With fresh alacrity and force renewed
Springs upward, like a pyramid of fire,
• Into the wild expanse, and through the shock
Of fighting elements, on all sides round
Environed, wins his way ; harder beset
And more endangered than when Argo passed
Through Bosphorus betwixt the justling rocks,
Or when Ulysses on the larboard shunned
• Charybdis, and by the other Whirlpool steered. 1020
So he with difficulty and labour hard
Moved on. With difficulty and labour he ;
But, he once passed, soon after, when Man fell,
Strange alteration ! Sin and Death amain,
Following his track (such was the will of Heaven)
Paved after him a broad and beaten way
Over the dark Abyss, whose boiling gulf
Tamely endured a bridge of wondrous length,
• From Hell continued, reaching the utmost Orb
Of this frail World ; by which the Spirits perverse 1030
With easy intercourse pass to and fro

To tempt or punish mortals, except whom
God and good Angels guard by special grace.

But now at last the sacred influence
Of light appears, and from the walls of Heaven
Shoots far into the bosom of dim Night
A glimmering dawn. Here Nature first begins
Her farthest verge, and Chaos to retire,
As from her outmost works, a broken foe,
With tumult less and with less hostile din ; 1040
That Satan with less toil, and now with ease,
Wafts on the calmer wave by dubious light,
And, like a weather-beaten vessel, holds
Gladly the port, though shrouds and tackle torn ;
Or in the emptier waste, resembling air,
Weighs his spread wings, at leisure to behold
Far off the empyreal Heaven, extended wide
In circuit, undetermined square or round,
With opal towers and battlements adorned
Of living sapphire, once his native seat, 1050
And, fast by, hanging in a golden chain,
This pendent World, in bigness as a star
Of smallest magnitude close by the moon.
Thither, full fraught with mischievous revenge,
Accurst, and in a cursed hour, he hies.

THE END OF THE SECOND BOOK.

NOTES.

BOOK II.

1. **state**, magnificence.

2. **Ormus**, the modern Hormuz, a city on the Persian Gulf, once the rich capital of a powerful kingdom, but now a mass of ruins.

4. It is doubtful whether this line merely means that the kings of the East are abundantly supplied with pearls and gold, or refers to the custom of sprinkling eastern kings at their coronation with gold dust and seed pearl. A Persian author, quoted by Warburton, describing the coronation of Tamerlane says that 'the princes of the blood royal and the emirs scattered with liberal hand over his head a quantity of gold and precious stones, according to the custom.'

'Barbaric' had better be taken to agree with 'kings' rather than with 'pearl and gold.'

5. **merit**. His merit consisted in his imposing stature, courage, and intellectual power, by which he was marked out as the most worthy to hold the rank of king among the fallen angels.

8. **Beyond thus high**, beyond this height to which he had been uplifted. 'High' is an adjective used as an abstract noun. Satan after being plunged in the depth of despair had risen to a far higher position than his hopes had at first aspired to. Now, not contented with this elevation, he aimed at still further improving his position.

9. **by success untaught**, not taught by the result. The success Satan referred to would in modern English be called want of success.

11. The commoner and more exhaustive enumeration of the various orders of angels will be found in v. 601, 'Thrones, Dominations, Princedoms, Virtues, Powers.' As to the meaning of these terms not much definite information is given by the theological writers who originated the nine angelic orders.

16. **than from no fall**, than they would have appeared, if they had not risen from a fallen state.

17. And will have such reliance upon themselves that they will have no fear of suffering another fatal overthrow.

18. **Me** is put in this unusual position, before the conjunction 'though,' in order to show that it does not belong exclusively to the dependent sentence; and is object not only of 'did create,' but also of the principal verb 'hath established' in l. 23. If

PARADISE LOST.

'me' had been put in its usual place, it would have had to be repeated with the principal verb. Milton is here utilizing a Latin practice with regard to the arrangement of words in a sentence.

18. **fixed laws of Heaven**, the laws that among other things regulated the rank of the various angels. Satan was the highest in rank of the fallen angels. He had been an archangel (i. 243, 593, 600), and Raphael even hints that he was the first of the archangels (v. 660), although this is not distinctly asserted. Thus, according to Milton, Satan had held in Heaven a position equal to that of the four greatest angels, Michael, Uriel, Raphael, and Gabriel, if not superior to them. At first it sounds strange to hear the rebel Satan appealing to the fixed laws of Heaven. But it must be remembered that the pretext of his rebellion was the degradation of the angels from their ancient rank by the exaltation of the Son of God at their expense (see v. 679 and 772-777); so that he professed to be a conservative rebel.

21. **this loss...recovered**, the recovery or retrieval of this loss. This is a good instance of the participial idiom. Compare l. 234. Although 'loss' is the grammatical subject of 'established,' it was not the loss, but the retrieval of the loss, that had established Satan more firmly on his throne.

26. **who here**, etc.? This is a rhetorical question expecting a negative answer, and therefore equivalent to a negative sentence.

27. **Will envy whom**, will envy (him) whom. See l. 249.

28. **the Thunderer**, a common Homeric title of Zeus, the Greek king of Heaven, is here applied to God. See l. 868.

30. **then** is not temporal here, but a logical particle introducing the next point in the argument.

33. **none whose portion is so small**, etc. This sentence may be taken in various ways. If we take 'that' as a consecutive particle, we must suppose an ellipse of 'he' the subject of 'covet' in the consecutive clause. The sentence would then be expressed in full as follows, 'None, whose portion is so small of present pain that (he) will with ambitious mind covet more, (will claim in Hell precedence),' which is equivalent to saying, 'There is no one in Hell whose portion is so small of present pain that he will covet more, and therefore there is no one here who will claim in Hell precedence exposing him to more pain.' The chief objection to this rendering of the passage is the harsh ellipse of the subject of the consecutive sentence, which it would be hard to parallel in Milton's poetry, though an instance is found in Shakespeare, *Much Ado About Nothing* iv. 1. 156—

'Who loved her so that speaking of her foulness
Washed it with tears.'

See Abbott's *Shakespearian Grammar*, § 399.

NOTES—BOOK II.

Another way of taking the passage is to treat 'that' as a relative, and understand the consecutive clause. Then the sentence expressed in full would be, 'There is none in Hell whose portion of pain is so small (that he will covet more), that will covet more pain,' *i.e.*, 'There is none in Hell that on account of the smallness of his present pain will covet more pain,' because they all already suffer much pain.

It is not improbable that Milton blended these two constructions either intentionally or unconsciously. See l. 413.

37. **More than can be in Heaven**, where each of us would factiously contend for the happiness conferred by high rank.

40. **by what best way** is a combination of 'by what way' and 'what is the best way.'

47. **rather than be less**, etc., did not care to exist, *i.e.*, was willing to be annihilated, rather than exist in a position of inferiority. Having ceased to care for, *i.e.*, to fear annihilation, he had nothing left to fear, and so became utterly fearless.

48. **Cared not to be at all**. The subject 'he' is understood, being suggested by 'his trust was,' which is equivalent in meaning to 'he trusted.'

with that care lost, simultaneously with the loss of that care.

51. **sentence**, vote. The commonest meaning of the Latin *sententia* is a vote or opinion.

52. **them let those**, etc., let those who need wiles contrive them, or let (people) contrive them when they need them, not now. Moloch blurts out in his vehemence a sentence, the syntax of which is irregular. It is evident that the disjunctive 'or' is intended to make a contrast between 'who need' and 'when they need,' and so Moloch says that the use of wiles must be restricted either to those who cannot do without them, or to occasions when they are absolutely necessary. This being the case, the sense hardly allows us to understand the words 'let those who need wiles' as part of the second alternative in the disjunctive sentence, for, if we did so, the two contrasted conditions would both be joined together in the second member. We must therefore understand, instead, some wider term including rational beings generally, although the ordinary rules of syntax would make the second member of the disjunctive sentence be 'or (let those who need contrive them) when they need.'

55. **wait** is a transitive verb, as in i. 604; ii. 223.

61. **Armed with Hell-flames and fury**. For other instances of abstract and concrete nouns governed by the same word see l. 67, and x. 345.

PARADISE LOST.

63. **our tortures**, the instruments of our torture, namely, the flames and sulphur of Hell.

67. **Black fire**. The epithet black is probably applied to fire by hypallage on account of the accompanying smoke, much as Edward III.'s son was called the Black Prince on account of the colour of his armour.

69. **strange fire**. The fire of Hell was not like ordinary fire. We are told in i. 63 that it gave no light. The colour of the flames was, according to i. 182, livid or blue black, which may perhaps suggest another explanation of 'black' in l. 67.

Mixed with, enveloped in.

70. 'But perhaps,' or 'but' alone (equivalent to the Latin *at enim* or *at*), introduces an anticipated objection which the speaker intends to answer.

73. **such**, such as hold this opinion. This class of persons is suggested, though not actually mentioned, in the previous sentence.

drench, draught. In modern English 'drench' is a verb meaning to soak.

74. **forgetful**, causing forgetfulness. Cf. 'oblivious pool,' i. 266.

75. **proper motion**. 'Proper' here means natural, and is opposed to 'adverse' two lines below. Moloch means that, as it is natural for material bodies to fall downwards, so it is the nature of spiritual substances to rise upwards. In support of what he says, Moloch appeals in the next sentence to the experience of the fallen angels, who, he says, had had to struggle hard in order to sink so low, whereas a material body would have sunk without effort by its mere weight.

82. **Should we again provoke**, etc. Here another possible objection is introduced for consideration, although in this case no particle is used, as in l. 70, to show that it is an objection. This objection is partially answered by the conditional clause, which is cunningly inserted in the statement of the opponent's argument in order to weaken its force by suggesting a doubt as to the possibility of there being any worse way. In the next sentence Moloch follows up this idea by giving his hearers reason to believe that there can be nothing worse than what they are actually suffering.

83. **Our stronger**, he who is stronger than us. The possessive is used as 'stronger' is equivalent to some such noun as 'master,' 'conqueror.' In ordinary English we can speak of 'our superiors,' 'our betters.'

84. **if there be in Hell**, etc. The old editions have a semicolon before 'if,' making the conditional clause that follows not part of Moloch's statement of the opponent's argument, but his own reply

NOTES--BOOK II.

to that argument. In this case we must understand from what goes before a principal sentence, for the conditional clause to depend on, and Moloch replies to his supposed opponent, 'His wrath may indeed find some worse way, if there be in Hell fear to be worse destroyed ; but if we have reason to believe that nothing worse than our present condition is possible, then it would be absurd to be deterred by fear of incurring worse punishment.'

85. **What can be worse**, etc. This rhetorical question, expecting the answer 'No,' is equivalent to 'Nothing can be worse.'

87. **utter woe**, perfect misery.

92. **More destroyed**, etc. We cannot suffer more destruction than this without being entirely annihilated, and so being freed from pain.

94. In this line the second 'what' is evidently equivalent to 'for what,' 'why.' The first 'what' has probably the same meaning, though it might be the object of 'fear.' This meaning of 'what' is common in Shakespeare.

97. **this essential**, this essence. Milton here and in l. 278 imitates the Latin and Greek practice of using neuter adjectives as substantives.

happier far, etc. Which state, namely the state of annihilation, would be happier than eternal misery.

100. **we are at worst**, etc., we are as miserable as beings 'on this side nothing,' *i.e.*, existing beings, possibly can be, and therefore no change in our position can possibly be a change for the worse. Here Moloch reverts to the argument first suggested in l. 84. The principal sentence is not the true consequent of the conditional clause, for their present extreme misery is a fact, and depends upon no condition ; but what really is asserted by the whole conditional sentence is that, if they are immortal, that is no reason why they should fear the result, as change for the worse is impossible. The consequent in sense, 'we have nothing to fear,' is suggested by the grammatical consequent.

According to another way of taking the passage, the principal sentence is the true consequent of the conditional clause. Moloch's meaning may be that, if they are immortal, then at worst, *i.e.*, however miserable they may be, they will escape annihilation, and have that consolation at least. But this interpretation can hardly be reconciled with the lines immediately preceding, where it was said that annihilation is preferable to extreme misery.

The argument in the latter half of this speech is a dilemma. The rebel angels need not fear punishment. For punishment must either be annihilation, or some new state of existence. But annihilation would be preferable to their present misery, and no

PARADISE LOST.

new state of misery could possibly be worse than what they now endure. Belial in his speech replies that even misery is preferable to annihilation, and that their present misery is capable of aggravation.

104. **fatal**, upheld by fate. See i. 133.

105. The speech ends forcibly with the strong and characteristic word 'revenge,' pronounced, no doubt, in a loud voice, and emphasized with a terrible frown. Milton makes a fine contrast between the undisguised ferocity with which Moloch ends his speech, and the graceful uprising of the next speaker.

109. **act**, posture, attitude, or gesture, as in ix. 668. This meaning is generally expressed by the rhetorical term 'action' ('Suit the action to the word, the word to the action'—*Hamlet* iii. 2), but is still retained by the word 'act' in such phrases as 'in act to strike,' which means, 'in the posture or attitude of a person about to strike.' Cf. also the following couplet from Pope's *Temple of Fame*, which seems to be modelled on Milton's description of Belial:—

'Gathering his flowing robe, he seemed to stand
In act to speak, and graceful stretched his hand.'

humane, refined. 'Humane' is still used in this sense when we speak of the study of humane literature.

113. **his tongue Dropt manna**, very sweet, persuasive words fell from his tongue. Homer describes Nestor's voice as 'flowing sweeter than honey.' Milton prefers to compare Belial's words to manna, the heavenly food given to the wandering Israelites, which tasted 'like wafers made with honey' (Ex. xvi. 31).

113. **make the worse appear The better reason**, delude his hearers into accepting unsound arguments. The ancient sophists in Greece were charged by their enemies with teaching their pupils how to do this.

115. **for**, etc., supports the assertion made in l. 112.

his thoughts were low, like those of Mammon. (See i. 679-682.)

123. **success**, result, as in l. 9.

124. Belial, in accordance with his character, shows a conciliatory spirit, and pays a graceful compliment to the speaker whom he is controverting. At the same time he skilfully uses the compliment in support of his argument

in fact of arms, in warlike prowess.

127. **scope**, end sought.

129. **First, what revenge?** In the first place, we must ask, what revenge we are likely to obtain.

NOTES—BOOK II.

130. **all access**, every passage leading to heaven. 'Access' has the same meaning in i. 761, 'All access was thronged.'

131. **the bordering Deep**, Chaos.

132. **obscure wing**. The epithet 'obscure' is transferred by hypallage from the dark realm of night to the wings of the angels who explore it.

134. **Scorning surprise**, taking such precautions that they are justified in despising any attempts at surprise as fore-doomed to failure.

134-142. It should be noticed how closely Belial's reply follows the arguments of the preceding speech. Lines 134-142, 145-151, 159-185 respectively answer ll. 60-70, 97-98, 85-93. The only important part of Moloch's speech which remains unanswered is the argument to show that the fallen angels could easily rise upwards (see ll. 70-81). But Belial is not bound to answer this, as he shows that even though they rose to heaven they could not surprise its impregnable towers, and would be inevitably defeated.

135. **all Hell should rise**, (if) all hell should rise. 'If' is understood from 'could we break,' equivalent to 'if we could break,' in the previous line.'

139. **ethereal**, of aether. See ll. 275, 430 (notes). 'Mould' here means substance, in which sense it must be distinguished from 'mould' as used in i. 706, a word with a different meaning and derivation.

141. **Her mischief**, any harm it might suffer. 'Mould' is treated as feminine, because its Latin equivalent *substantia* is feminine.

142. **Thus repulsed**, we being thus repulsed, *i.e.*, if we are thus repulsed.

our final hope Is flat despair. The same oxymoron or contradiction in terms is found in Shakespeare, *Henry VI. Part 3*. ii. 3.

'Our hap is loss, our hope but sad despair.'

Moloch's opinion is purposely put in this form, so as to show its paradoxical character.

147. **this intellectual being**. Milton here and in ll. 557-569 attributes intellectual tastes to the fallen angels. From the consideration of the references made by Milton to philosophy and science in his writings, it is evident that he had a strong natural liking for the study of abstruse questions. In his youth he seems to have had no misgivings as to the propriety of indulging in such studies. Thus in *Comus*, written when he

PARADISE LOST.

was twenty-five years old, we have a fine Platonic passage followed by a burst of unqualified enthusiasm for philosophy :—

‘ How charming is divine philosophy !
Not harsh, and crabbed, as dull fools suppose,
But musical as is Apollo’s lute,
And a perpetual feast of nectared sweets,
Where no crude surfeit reigns.’

But as the poet advanced to old age, his blindness and other misfortunes made him more austere, and the Puritanical aversion to all secular culture gained greater influence over his mind, so that he regarded philosophy as a delusive guide, distracting the mind of man from divine truth. In this spirit, after making the fallen angels discuss the deepest questions of philosophy in ll. 557-564 of this book, he condemns the metaphysical knowledge they display as “vain wisdom all and false philosophy,” and in the eighth book Raphael warns Adam against troubling himself about questions that do not concern him. The passage that throws most light on Milton’s attitude towards philosophy in his later years is in the third book of *Paradise Regained*, where Satan’s elaborate panegyric of Greek philosophy and literature is answered by Christ. The extreme beauty and power of the panegyric shows clearly that Milton’s natural inclination was to be a devoted student of philosophy ; while from the fact that he condemns philosophy out of the mouth of Christ, it is evident that, in spite of his keen appreciation of the fascinating nature of the study, he thought it inimical to the higher interests of religion. See also *Samson Agonistes*, 302-305.

148. Cf. viii. 188 ; *S. A.* 302. Thoughts are said to wander through space and time, because it is possible to think of the most distant star or events long past.

150. **uncreated Night**, the darkness that existed from eternity, before the creation of the world.

152. Let this be good, supposing for the sake of argument that annihilation would be a blessing.

155. **Will He**, etc., **He will not**. See l. 85.

156. **Belike**, probably. The line is ironical, and suggests two suppositions that cannot for a moment be accepted as probable.

impotence, want of restraint, ungovernable passion. This is one of the meanings of the Lat. *impotentia*.

159. **endless**, eternally. The adjective is used as an adverb.

164. **sitting, consulting**, (being) **in arms**, verbal nouns in apposition to ‘this.’

170. **What if**, what (would be the result) if, *i.e.*, would not our condition be worse if?

NOTES—BOOK II.

174. **His red right hand**, the right hand of vengeance or of God.

182. **racking**, sweeping violently along. Thus the noun 'rack' means a collection of storm-clouds driven violently before the wind.

184. **converse with**, according to Keightley, dwell with groans, *i.e.* have groans for companions. The Lat. *conversor* has this meaning. But Belial may be thinking of himself and his companions condemned to everlasting inaction, and only able to talk with one another as Satan and Beelzebub conversed before they rose from the burning lake (see i. 192). Such a conversation would naturally be often interrupted by groans.

185. Milton is particularly fond of writing three or four negative adjectives without a conjunction, both in his poetry and prose. For other instances see iii. 231, 373; v. 899.

186. **Ages of hopeless end**, throughout ages the end of which can never be hoped for. 'Hopeless' is generally applied to persons devoid of hope, or to that which affords no ground for hope (*e.g.* 'the sick man is in a hopeless condition'): here it is used of something which never can be an object of reasonable hope. In like manner 'conscious' in l. 801 is applied not to the person feeling, but to the terror felt.

187. So far Belial has been answering Moloch's arguments. He now treats the more general question of debate introduced by Satan. Cf. ll. 187, 188 with l. 41.

188. **What can force or guile With Him**, force and guile are utterly useless in a struggle with Him.

196. **Better these than worse**, it is better to endure these than worse torments. Belial acts upon the principle expressed in Hamlet's soliloquy, where it is said that the dread of something after death

' Makes us rather bear those ills we have
Than fly to others that we know not of.'

199. **To suffer, as to do**. The same antithesis is expressed in i. 158.

201. **This was at first resolved**. Belial means that, when they entered upon their perilous attempt, they surely foresaw the possibility of terrible punishment, and deliberately with their eyes open resolved to run the risk. By the words 'if we were wise' he implies that, if they did not see all this clearly, they were very stupid.

204. **at the spear**. 'Spear' is here equivalent to fighting with the spear, so 'at' in this passage has the same meaning as in the phrases 'at work,' 'at play,' where it governs nouns denoting the occupation engaged in.

PARADISE LOST.

212. **not offending**, if we do not offend.

213. **With what is punished**, with that punishment which is already inflicted. The passive verb here has a cognate subject instead of a subject denoting the person punished. Although we speak of fighting a fight, dying a death, etc., it is not ordinary English to speak of punishing a punishment. Therefore Milton is deviating from common usage when he speaks of punishment being punished in the sense of punishment being inflicted. As usual, he is imitating the practice of classical writers, who use much more frequently than English writers the accusative of a notion cognate to the verb. The student who knows Latin may compare *Aeneid* ii. 690.

219. The position of the adjective 'familiar' indicates that it is the true predicate of the sentence. The meaning is that in the course of time the fierce heat will become familiar, and therefore painless, just as loud sounds often repeated at last are scarcely heard. Milton is imitating the Greek practice, according to which, if an adjective agreeing with a noun preceded by an article is not placed between the noun and the article, it is thereby known to be not an epithet but a predicate.

220. **this darkness** (will grow) **light**, this darkness will appear less dark. 'Light' is probably, like 'mild,' an adjective, not, as Keightley thinks, a noun. Notice the oxymoron (see l. 142). Belial's hope agrees with the well-known fact that when we are suddenly plunged into darkness we can see nothing, but presently our eyes get used to it and we can discern objects.

223. **Worth waiting**, worth waiting for, worth awaiting. 'Wait' is here used as a transitive verb. 'Worth' and 'like' and 'near' (l. 609) are about the only adjectives in English that govern the objective case.

224. Though not a good lot if considered as a happy lot, yet if considered as a bad lot not the worst possible. This use of 'for' to express the standard or point of view according to which anything is estimated is found in such sentences as 'he is well educated for a peasant,' i.e., if judged by the rather low standard usually applied to peasants, he may be considered learned.

232. **when**, etc., never. Chaos, being the personification of anarchy and irregularity, might be expected, if chosen as arbiter, to decide in favour of chance and against fate, that is, the everlasting law by which the future is predetermined; but of course Chaos will never be entrusted with so much authority.

234. **The former, vain to hope**, the vanity of the former hope. This is the same construction as that already noticed in k 21, except that here we have instead of a participle an adjective.

argues, proves. If the former hope (the hope of disenthroning

NOTES—BOOK II.

God) is vain, it necessarily follows that the latter hope (the hope of regaining their rights) is equally vain.

239. **with what eyes.** Mammon means that the thought of the humiliation that would be expressed in their countenance if they accepted such a degrading position is alone enough to prevent them from accepting it. The language used is like that of the common idiom, 'How could I have the face to make such an audacious proposal?' i.e., shame would prevent me from making it; but is more closely modelled on two or three passages in Greek tragedy, in which Sophocles speaks of the eyes alone, instead of the whole countenance, as revealing shame and other feelings. See *Ajax* 462; *O. T.* 1371.

241. It is not easy to determine whether 'celebrate' here means 'glorify,' or 'crowd round,' which is the original meaning of the Latin *celebro*. Either meaning suits the context.

242. **warbled.** This verb, generally applied to the singing of small birds, is here used contemptuously of the angelic choirs. A good angel or a pious man would hardly have spoken of warbling hymns.

243. **Forced, not sung spontaneously.**

Halleluiahs (Hebr. praise Jehovah), hymns of praise.

244. **sovrán** coming after the intransitive verb 'sits' is in apposition to the subject 'he.'

245. Bentley wished to make this line easier by reading
'Ambrosial odours from ambrosial flowers.'

However we must make sense out of the line as it stands. Todd remarks that by 'odours' here Milton means 'the smells of gums and sweet spicy shrubs,' as distinct from the scent of flowers. Thus God's altar breathes or emits two distinct kinds of fragrance. 'Breathes flowers' means 'emits the fragrance of flowers,' the flower being identified with its scent, the cause with the effect, as probably is the case in viii. 517, where the same opposition is drawn between the fragrance of flowers and the 'odours from the spicy shrub.'

Another way to interpret the line is to take 'flowers' in its ordinary sense and understand from 'breathes' a new verb, e.g., 'displays' to govern 'flowers.' For other instances of zeugma see i. 393, 441; ii. 378.

249. **To whom,** to him whom. The antecedent is understood.

250. 'Impossible,' 'obtain'd' and 'unacceptable' agree with 'state.' The state of vassalage cannot possibly be obtained by force, and if obtained by permission would not be agreeable.

253. **from our own Live to ourselves,** depending on our own resources live the life that pleases us, instead of living a life of dependence spent in paying tributes of glory to God.

PARADISE LOST.

258. *of, from.* Milton uses this preposition again to express change of state in ix. 712:—

‘I of brute human ; ye, of human, gods.’

264. ‘He made darkness his secret place, his pavilion round about him dark waters and thick clouds of the sky’ (Ps. xviii. 11). See also Ps. xcvii. 2, and 1 Kings viii. 12.

265. *His glory unobscured*, without His glory being impaired by the surrounding darkness.

272. *from whence.* ‘From’ is redundant, as ‘whence’ by itself means ‘from where.’

275. The five elements, according to Greek physics, are earth, water, air, fire, and aether. Living beings are happiest in their own elements (vii. 16 ; viii. 348), fish in the water, birds in the air, beasts on the earth. From this fact, when a person suffers from being in inappropriate surroundings he is said to be out of his element, or compared to a fish out of water. Aether is the element of the angels. Fire is the element of no living beings, although the ancients supposed that the salamander could live in it. Mammon’s idea is that the fallen angels, whose element used to be the aether of the empyrean, will under changed circumstances become so familiar with fire that it will become their element and cause them no pain. The only difficulty remaining is that the five elements are generally treated as collectives, and, when one only is spoken of, the singular number is used. On this account Keightley suggests that Milton may have dictated not ‘elements’ but ‘element.’ However, the alteration is not necessary, as fire is the least continuous of the elements, and may be looked upon distributively as being composed of many fires. Also in this line the plural ‘elements’ is more naturally used than the singular, since it is in apposition to the plural ‘torments.’ Mammon is repeating in different language the thought already expressed by Belial in ll. 217-220.

278. *The sensible of pain*, sensibility to pain. This is the same Greek idiom as is used in l. 97.

280. *how...war.* This noun clause must be taken with ‘counsels,’ the intermediate words being as completely ignored as if they were in a parenthesis. The meaning is, ‘All things invite us quietly to consult, how,’ etc. Similarly, in l. 917, the words ‘into this wild abyss’ are not to be taken with the verb that immediately follows, but with ‘looked’ in the next line. Compare also xi. 711, where an object is governed not by the nearer but by the more remote verb, and i. 629.

281. *Compose our present evils*, make the best arrangements, so as to reduce our present evils.

NOTES—BOOK II.

282. In the second edition 'where' was altered into 'were,' which gives a less forcible meaning.

285. **hollow rocks retain.** Milton compares the murmurs of applause to the subdued sounds produced along a craggy coast on the morning after a storm by the winds which still blow, though with diminished violence. The rocks hollowed by the sea are said to retain the sound, because occasional gusts continue to be distinctly audible whistling through crevices along the rocky sea-coast at a time when elsewhere the wind might seem to have entirely subsided.

288. **o'erwatched, wearied out with watching.** When passivity of any kind is suggested by the word used, Elizabethan writers do not scruple to use a passive where we should expect an active participle. Here long watching suggests the passive idea of being overwearied. Compare such expressions in ordinary English, as 'fair-spoken' (endowed with fair speech), 'drunken' (filled with drink), 'well read' (supplied with extensive knowledge of books).

292. **field.** See l. 768.

295. **and no less desire,** and desire of founding this nether empire (wrought within them) no less, *i.e.*, not less powerfully than the fear of thunder, etc.

299. **than whom,** see i. 490. Beelzebub here, as in i. 79, is represented as Satan's chief supporter.

302. **Deep on his front engraven,** deeply engraved on his forehead. See l. 159.

305. **Majestic agrees with face.** Beelzebub in spite of his fall retained like Satan (i. 592) traces of his original grandeur visible in his outward appearance.

306. **Atlantean shoulders.** Atlas was a giant who was supposed to bear the weight of Heaven on his shoulders.

310. See i. 324.

312. **style, title of dignity.**

315. **doubtless! while we dream,** no doubt we come to that resolution while indulging in vain imaginations instead of clearly examining the real position of affairs, *i.e.*, there is no doubt that such a project is based upon expectations that will not be fulfilled and is therefore quite impracticable. Notice the rhetorical artifice by which Beelzebub using the first person appears to include himself among the vain dreamers, whose delusions he is exposing. He does this to avoid giving offence to Belial and Mammon.

324. **In highth or depth,** in the heighth of Heaven or the depth of Hell.

first and last, from the beginning to the end, for ever.

328. **golden (sceptre).** An iron sceptre like the commoner

PARADISE LOST.

phrase 'rod of iron' suggests stern rule, while a golden sceptre implies benignant exercise of power.

329. **What.** See l. 94.

330. **War hath determined us**, the result of the war has settled the question for us.

336. **to our power**, to the greatest extent of our power, as much hostility as we can.

336. **But...hostility.** The preposition 'but' would naturally govern in this context a noun meaning some kind of peace, and not 'hostility,' which cannot possibly be regarded as a species of peace. This passage and the similar use of 'except' in l. 678, may best be explained as a blending of two possible constructions. Beelzebub might have said 'What peace can we return,' *i.e.*, we cannot return any kind of peace, or 'What can we return but hostility,' *i.e.*, we can return nothing but hostility; but from a confusion of thought the two constructions are blended. There is probably the same confusion of constructions in l. 333, although it is possible to suppose the preposition 'but' to be used regularly in that passage, since custody severe may be regarded as a one-sided kind of peace, such as was the *pax Romana* (Roman peace) imposed on subject nations by imperial Rome.

337. **reluctance**, here and in x. 1045 is used in its original Latin sense of 'struggling,' 'resistance,' whereas in modern English it means the mental feelings of a person who shrinks from doing something.

346. **fame**, report, as in i. 651.

353. This idea is imitated from Homer who represents Zeus as shaking Olympus by the expression of his will.

355. **inhabit**, a verb ordinarily transitive, is here used intransitively.

mould being practically equivalent to substance (see l. 39) the following words 'or substance' are redundant and unnecessary. In i. 556 there is a similar redundancy as 'swage' has the same meaning as 'mitigate.'

367. **puny.** 'It is possible that the author by puny might mean no more than weak and little; but yet, if we reflect how frequently he uses words in their proper and primary significations, it seems probable that he might include likewise the sense of the French (from whence it is derived) *puis né*, born since, created long after us.'—*Newton*. For instances of this practice attributed to Milton by Newton see the Appendix at the end of the notes.

369. As 'prove' is here used intransitively, 'foe' is in apposition to God.

375. **original**, origin.

NOTES—BOOK II.

376. **Advise**, take counsel, deliberate. In modern English 'advise' generally means 'give counsel.'

worth Attempting. 'Attempting' is a verbal noun governed by 'worth.' See l. 223.

378. **Hatching vain empires**. See l. 315. We have here an instance of zeugma as 'to sit,' etc., is subject of 'be better' or some such words suggested by 'be worth attempting.'

379. **first devised**. See i. 650-656.

383. **in one root**. As by the destruction of the root of a plant the whole plant is utterly destroyed, so by ruining the first parents of mankind Satan hoped to ruin the whole human race.

387. **States**, equivalent to estates, the component parts of a national parliament. In England the Parliament is composed of three estates, the Lords Spiritual, the Lords Temporal, and the Commons.

389. **he thus renews**. The word 'renews' shows that the following speech belongs to Beelzebub, although the opening words expressing approval of the decision arrived at would be more natural from the mouth of Satan who convened the synod.

391. The fallen angels are fond of calling themselves gods (i. 116, 138; ii. 11; vi. 156, 366) as an assertion of their pretended equality with Jehovah (see i. 248). The angels are undoubtedly represented by the poet himself as partaking in the divine nature. Thus the grand infernal peers are called demi-gods in i. 796, and in iii. 341 Jehovah addresses his faithful angels as gods.

395. **whence**, from where. The place referred to cannot be their 'ancient seat,' the 'bright confines' of heaven, for heaven was to be the goal, not the starting-point of the contemplated excursions. The place *whence* the excursions were to be made must be the region near, perhaps in view of, the confines of Heaven, but still outside it, which is clearly indicated, though not expressed by any noun in the preceding clause.

396. If 'chance' is an adverb, 're-enter' is infinitive after 'may'; but perhaps 'chance' is here a verb.

398. **of, 'by.'** Cf. i. 30, 508; and Abbott's *Shakespearian Grammar*, § 170.

399. **orient beam**, the rays of the rising sun.

406. **palpable obscure**, chaos which is involved in darkness so thick that it can be felt by the touch. See Exodus x. 21. Here the adjective 'obscure' and in l. 409 the adjective 'abrupt' are used as nouns. See l. 438.

407. **uncouth**. See l. 827.

aery flight. Note the distinction between 'aery' and 'ethereal' (139, 601), the adjectives respectively of 'air' and 'aether.'

410. **The happy Isle**, the world surrounded by chaos and empty

PARADISE LOST.

space, as an island is surrounded by water. 'Arrive' governs an object as if it were a transitive verb, because it easily suggests the transitive verb 'reach.' See l. 223.

413. **Here he had need All circumspection.** This seems to be a confusion of two constructions (1) 'He had need be circumspect,' i.e., would have need to be circumspect (see vi. 625), and (2) 'He will need circumspection,' in the former of which 'need' is a noun while in the latter it is a transitive verb. In this line 'need,' as being governed by 'had' (would have), is treated as a noun, while as governing 'circumspection,' a noun in the objective case, it seems to be used as a verb.

414. **we now no less Choice,** we now no less (had need) choice, that is, it is equally necessary for us to make careful selection of a fit messenger.

418. **expectation held His look suspense,** the state of suspense that he was in, while waiting to see how his proposal would be accepted, was clearly expressed in his countenance.

419. **To second,** to support his proposal, that some one should go to explore the new world.

421. **each In other's countenance,** etc., each of them saw from his neighbours' countenances that they felt the same dismay as he felt.

429. **unmoved,** not affected by the terror that affected the others. Professor Masson supposes that 'unmoved' means 'unsolicited, of his own accord.' Dr. Bradshaw takes the word literally as meaning 'without rising from his seat,' which he supports by pointing to the fact that the other speakers stood up to speak, while Satan rose (l. 466) at the conclusion of his speech.

430. **Empyrean** (Gr. *pur*, fire) = ethereal, as aether was supposed to be a subtle fire.

Thrones. See l. 11 (note). Milton often applies to a large collection of all kinds of angels titles properly belonging only to a limited number of them. In so doing he follows the practice of Homer, who commonly calls the collective Greek army Argives, although it included contingents from many other Greek races.

436. **Ninefold.** The number is taken from Virgil, who makes the river Styx flow nine times round Hell. Because the fire made a ninefold wall, the gates of hell were also ninefold, as we learn in l. 645, where we also find that only three of the nine gates were made of adamant. For 'adamant' see l. 646.

438. **the void profound.** It is not quite clear which of these adjectives is used as a noun. More probably 'profound' is the noun, as it is certainly used as a noun in l. 980.

439. **unessential, unreal, non-existent.** See *P. R.* iv. 400, where darkness and night are described as being

NOTES—BOOK II.

‘Unsubstantial both,
Privation mere of light and absent day.’

441. abortive gulf, chaos where ‘nature breeds perverse, all monstrous, all prodigious things,’ l. 625.

443. what remains him less Than, the least evils that await him are. ‘Remains’ is here used transitively as being equivalent to ‘await’ and the Latin *maneo*.

445. But I should ill become. Here Satan’s speech insists upon the fact expressed by the well-known French proverb *noblesse oblige*, high rank has its obligations. Milton probably has in his mind Sarpedon’s speech in the 12th Iliad, in which the fact that those who enjoy the privileges of high rank are bound to take the foremost post in times of danger is grandly expressed. The same conviction may be found in the Ramayana in the reproaches uttered by Angada against the monkeys fleeing before Kumbhakarna: ‘Where go ye now, frightened like ignoble monkeys, forgetful of yourselves, your valour, and your race,’ and in Hanuman’s sentiment, ‘Flight is unbecoming in heroes of noble race.’

452. Refusing, if I refuse. The participle, as often in Latin, does not express a fact but a condition.

457. Terror of Heaven. Abstract for concrete. The name of the emotion is applied to the person who causes it as in i. 406 *intend*, attentively consider.

467. prevented. Here ‘prevent’ is half-way between its original derivative meaning ‘go before’ (*prae*, before, and *venio*, I come) and its modern meaning ‘hinder.’ Satan’s sudden rise was made before anyone had time to reply, and so no reply could be made.

468. from his resolution raised, owing to the determination he had given utterance to. ‘Raise’ is used in much the same sense when we speak of raising a question, *i.e.*, giving public utterance to a question. Perhaps however ‘raised’ may agree with ‘others,’ in which case it must mean either ‘excited to courage by Satan’s example’ (cf. i. 99, 529, 551) or ‘moved to rise,’ that is, ‘incited to address the assembly and volunteer for the dangerous service.’ ‘Rise’ is the verb usually employed to express the action of a person who intends to make a speech, as in ll. 108, 301.

469. offer, offer to undertake, undertake.

482. neither. As Professor Masson remarks, the word ‘neither’ shows that the poet is already thinking of the traits of nobility to be found in bad men. Thus the full meaning of this sentence is, ‘Just as bad men do not lose all their virtue, so neither do the spirits damned lose all theirs.’

483. lest bad men should boast, etc. The purpose expressed in this final clause explains rather why Milton mentions the fact

PARADISE LOST.

that the bad angels have some virtue, than why God has allowed them to retain some fragments of virtue. The poet mentions the fact in order that bad men may be prevented from boasting by the knowledge that they are not superior to the devils in Hell. For a similar ellipse see l. 698.

490. the louring element, the air or sky. See l. 275.

491. **Scowls.** If Milton had written 'scowls a scowl' we should have had as plain and simple an instance of the cognate accusative as 'grinned a smile' (l. 846). In this passage the snow and shower being regarded as the expression of the scowl of heaven, just as the gums are regarded as the tears of the trees in iv. 248, these two nouns are governed as cognate accusatives by the ordinarily intransitive verb 'scowl.' Compare the common phrase 'look daggers' and the cognate subject of a passive verb in l. 213.

494. **bleating herds.** We should rather expect 'lowing herds' or 'bleating flocks,' as bleating is the cry of sheep and goats, the smaller animals, collections of which are called flocks, while herds are composed of large animals like cattle which low. The explanation seems to be that Milton, although he uses the word 'herds,' has in his mind all animals large and small, and, being unable to enumerate all their various cries, mentions one of the commonest. The same explanation may perhaps apply to the use of 'bleating' in i. 489.

495. **that hill and valley rings,** so that hill and valley are filled with the sound. Here the verb is singular, although the subject consists of two nouns. The justification given for a similar irregularity in i. 139 is not applicable here. 'Hill' and 'valley' being distinct and opposed to each other can hardly be regarded as one idea. We can only say that this irregularity is very common in Shakespeare (see Abbott's *Shakespearian Grammar*, § 335, 336), and is partly due to the existence of an old third person plural ending in 's.'

497. **men only disagree.** This proposition sounds strange in a poem describing the war between the good and the bad angels. Scott in *Rokeby* similarly contrasts the hostility of man against man with the peace, that, contrary to the facts of nature, he supposes to prevail among animals of the same kind.

'The hunting tribes of air and earth
Respect the brethren of their birth ;

Even tiger fell, and sullen bear,
Their likeness and their lineage spare;
Man, only, mars kind nature's plan,
And turns the fierce pursuit on man.'

Rokeby iii. l.

499. **God proclaiming peace,** though God proclaims peace,

NOTES—BOOK II.

503. **which.** The antecedent of 'which' is the fact about to be mentioned, viz., the multitude of man's hellish foes.

506. **Stygian.** See 577.

508. **Paramount.** This feudal term means a supreme lord, who is the feudal superior of other feudal lords.

509. **Alone the antagonist,** able without assistance to oppose God.

512. **A globe.** It must be remembered, that, as Masson remarks, the angels could in the air arrange themselves in figures of three dimensions. Thus 'globe' here and in *P.R.* iv. 581 means a spherical formation.

fiery Seraphim. As 'seraph' is derived from a Hebrew root meaning 'burn,' the epithet gives the meaning of the noun. Milton often either suggests or distinctly states the English equivalents of the Hebrew and Greek words he has occasion to introduce into his verse. See i. 392; ii. 577-583, 630. In so doing, he is probably imitating Virgil. See Conington's note on *Æneid*, i. 298.

513. **emblazonry,** heraldic decoration on shields and standards, such as the seraphic arms mentioned in i. 539.

horrent means both bristling and dreadful, as 'horrid' does in i. 563.

514. **cry, proclaim aloud.**

517. **alchemy,** a composite metal like brass, supposed to have been invented by the alchemists. The word here means trumpets made of this metal. Cf. the use of 'metal' in i. 540.

518. **By harald's voice explained.** 'Explained' agrees with 'alchemy.' The meaning of the trumpet blast was explained by the herald, who told the multitude what conclusion the council had come to. It will be remembered that the council was secret. See i. 795.

521. Their minds being by this intelligence calmed and inspired with a certain amount of hope.

528. **sublime, high up.** This is the literal meaning of the Latin *sublimis*.

529. **Upon the wing** goes with 'in the air sublime,' 'in swift race' with 'on the plain.' Such a reversal of the order of thoughts previously observed is called chiasmus. The disjunctive particle 'or' shows that 'race' is here limited to the meaning foot race. The word 'race' in its widest sense would include a contest of swiftness upon the wing.

530. **the Olympian games** were celebrated at Olympia in Elis. The **Pythian games**, held near Delphi, were called Pythian after the name of the great serpent slain by Apollo.

PARADISE LOST.

531. Part curb, etc., some ride on horseback.

shun the goal, just avoid touching the goal with the wheels of their chariots. In Greek and Roman chariot races the goals were posts, round which the competing chariots had to go. The charioteers, in order to take the shortest course, showed their skill by driving as close to the goals as they possibly could.

532. fronted brigads, brigades formed with a front (see i. 563), *i.e.* formed in battle array.

533. to warn proud cities. Josephus relates that, when Jerusalem was about to be besieged by Titus, 'before sunsetting, chariots and troops of soldiers were seen running about among the clouds.'

536. prick, pierce the horse's side with spurs, ride. The shadowy knights ride in advance of the main bodies in order to gain renown by engaging in single combat. They are called 'aery' because they appeared in the air and seemed to be made of air.

couch their spears, place their lances in rest. The rest was a projection on the breast armour by which the lance was partially supported when a knight charged his adversary.

539. Typhœan, gigantic. Typhœus or Typhon (i. 199) was a Greek giant.

542. from Æchalia, coming crowned with conquest from Æchalia. Hercules (Alcides) was killed by the poisoned robe presented to him by his wife Deianira. While maddened by the pain he threw into the sea his attendant Lichas who had brought him the robe. Newton objects to the simile on the ground that the image of Alcides tearing up Thessalian pines sinks below that of the angels rending up both rocks and hills, and riding the air in a whirlwind.

550. When Brutus was about to commit suicide, he quoted two lines of Euripides, 'O unhappy virtue, you were after all mere words, and I practised thee as a reality: you it seems were enslaved to force,' or, according to another reading, 'to chance.' Milton is evidently thinking of these two lines of his favourite Greek dramatic poet, and, as Bentley remarks, comprehends the two readings in his verse.

552. Their song was partial, as for instance when they ascribed to themselves Virtue and attributed their fall to Fate, Force, and Chance, instead of to their own criminal ambition.

554. Suspended Hell, kept the whole of hell in a state of breathless attention. Milton probably has in his mind the effect of the music of Orpheus, which is related by Virgil to have interrupted for a time the progress of the infernal punishments.

555. more sweet. Milton thinks eloquence sweeter than music for the reason given in the next line, namely, because the former

NOTES—BOOK II.

pleases the higher, the latter only the lower part of human nature.

558. **high**, in a lofty strain.

560. The poet by repeating the subjects of discussion in reverse order indicates by the very arrangement of the words the wandering mazes in which the angels were lost, and how they went back and forwards from one insoluble question to another. At the same time the repetition of the terms with epithets added makes the reader's mind dwell upon the subjects of discussion, and so suggests the deep thought with which they were pondered. For a similar repetition of nouns with epithets added see iii. 67; for the reverse repetition, *The Ancient Mariner*, Part 4. l. 27, and Hood's "Seam and gusset and band, band and gusset and seam." In iii. 80-134 Milton through the mouth of the Deity discusses the difficult questions here referred to, and attempts to show how God's exact foreknowledge of the future can be compatible with the free will of his creatures.

561. **wandering mazes**, mazes in which the mind wanders. This is an instance of hypallage like the common expressions 'waking hours,' 'happy hours,' i.e. the hours in which one is awake or happy. Compare also 'safe shore,' l. 310.

563. **final** must be understood as qualifying 'happiness' as well as 'misery.' Final happiness, according to the Epicureans, was the ultimate good, the final object aimed at by all our actions, the end to which all other goods are only means. See *P. R.* iii. 211. To discover this highest good was the chief aim of ancient moral philosophy. Final misery must mean the most perfect misery, the opposite of final happiness.

564. **apathy**, freedom from passion, which was aimed at by the Stoics as the most perfect state of well-being. This Greek philosophic term means a state of mind like the Nirvana of Buddhism.

565. **Vain wisdom**. See l. 147, and notice the sympathetic description given in the following lines of the power of philosophy, which is nevertheless condemned as false and vain. The contrast shows clearly that the poet's mind was divided against itself when he weighed philosophy in the balance.

572. **if...perhaps** (Lat. *si forte*) to see whether by any possibility.

577-581. These five lines give the derivations of the names of the four rivers of hell from four Greek roots meaning hate, sorrow, lamentation, and fire.

581. **torrent** probably means here 'rushing rapidly,' which is the sense the word has in the three other passages of Milton's poetry in which it occurs. Keightley suggests that it also includes the

PARADISE LOST.

meaning of burning (Lat. *torreo*, to burn), which is generally expressed by 'torrid.' See i. 297; ii. 904.

583. **Lethe** is a Greek word meaning oblivion or forgetfulness, and is the name given in Greek mythology to a river in hell, the waters of which made the dead forget all that had happened in their lives. Milton seems at first to have intended the lake of fire to correspond to the Greek Lethe (see i. 266. ii. 74); but he here introduces the Greek river by name, and describes it as flowing at a distance from the lake. Thus, in the hell of *Paradise Lost*, we have both a lake of forgetfulness and a river of forgetfulness.

592. **that Serbonian bog.** Lake Serbonis between Mount Casius and the city of Damiata in Egypt was sometimes so full of loose sand, as to be indistinguishable from dry land; 'wherefore,' says Diodorus Siculus, 'many of those who were ignorant of the peculiarity of the place lost their way and disappeared with their whole armies.'

595. **frore**, an old form of the participle 'frozen.' Virgil speaks of extreme cold burning like fire, and Newton quotes from *Ecclus.* xlii., 'when the cold north wind bloweth, it devoureth the mountains, and burneth the wilderness, and consumeth the grass as fire.' It is also a Hindustani idiom to speak of frost burning. The resemblance between the effects of great cold and great heat is a good example of the proverb that extremes meet.

596. **harpy-footed**, with crooked talons such as were attributed in Greek mythology to the ravenous winged monsters called 'harpies.'

597. **At certain revolutions**, at regularly recurring times; see 603. After enduring for a fixed period the punishment of fire, they would be taken to bear the extremes of cold, and again, after another fixed period, would be taken back to the fire, and so on for ever.

600. **starve** expresses the painful effects either of extreme cold or of extreme hunger. Here it is used in the former sense, as also in iv. 769. Dante and other writers of the middle ages had already represented the damned as punished by extremes of cold, as well as extremes of heat. Milton no doubt has in his mind the well known lines of Shakespeare in *Measure for Measure*, where Claudio contemplates the possibility of the spirit after death being condemned

'To bathe in fiery floods, or to reside
In thrilling regions of thick ribbed ice.'

601. **ethereal warmth.** According to Aristotle, animals are composed of the four ordinary elements (earth, air, fire, and water), and of the fifth and highest element, the aether; which,

he says, besides being the substance of minds and of the stars, is the cause of animal heat.

604. **sound**, a narrow piece of water, perhaps connected with the verb 'sound,' meaning 'measure the depth of water with a lead and line.'

605. **their sorrow to augment**. In iii. 525 also we have an instance of the ingenious aggravation of pain by the close prospect of blissful escape, which seems almost within reach. Such refinement of torture is more in accordance with the sternness of the middle ages than with the sentiments of our time.

606. **as they pass**, while crossing the river in the ferry boat.

609. **and so near the brink**. 'Brink' is here used in a rather peculiar sense, not of the edge of the water where it touches the land, but of the outermost part of the water nearest to one in a boat looking down from above, that is, the surface of the water.

The elliptical sentence 'and so near the brink' places before our imagination the close proximity of the damned to the water of forgetfulness in order to emphasize the bitterness of their disappointment and excite our pity. Similarly when the death of any promising young person is discussed, some one is not unlikely to remark 'And so young too,' the meaning of which remark, if expressed at full, would be, 'And he was so young that our pity and astonishment cannot but be increased by the thought of his youth.' Compare also Lear's sad reflection on the supposed undutifulness of his daughter—

'So young and so untender,'

which admits of the same interpretation, though it is usually treated as a question addressed to Cordelia.

Dr. Bradshaw supposes 'brink' to be nominative absolute, but it seems simpler to make it an objective case governed by 'near.'

611. **The Gorgon Medusa**, according to Greek mythology, was a woman who had serpents clustered round her head instead of hair, and whose face was so terrible that every one who looked upon it was turned into stone.

It is strange to find that hell and chaos are conceived by a Christian poet as full of the monsters of Greek mythology (l. 628), that the souls in accordance with Greek ideas have to be ferried over the river of Lethe (l. 604), although the name of the grim ferryman (Charon) is not mentioned, and that the Greek mythological rivers Styx, Acheron, Cocytus, and Phlegethon are found flowing through the hell of *Paradise Lost*. Milton found it convenient to introduce into his description of hell some details derived from Homer and Virgil his great epic predecessors, and would no doubt have justified his practice by the convenient

PARADISE LOST.

theory that Greek mythology was a distortion of the truth revealed by the Bible, with this important difference, that those who were really devils were honoured as gods by the Greeks. See i. 508-521.

614. **Tantalus**, according to Greek mythology, was punished in hell by continual hunger and thirst, aggravated by the constant sight of a rich banquet and pure water, which slipped away from him whenever he tried to reach them. From 'Tantalus' is derived the verb 'tañtalize.'

616. **shuddering horror**. By hypallage the epithet is transferred from the horror-stricken angels to the horror they feel. This transference is commonest in cases of personification, as 'Laughter holding both his sides,' 'youthful Jollity,' and 'wrinkled Care' in *L'Allegro*.

617. **Viewed first**, surveyed for the first time the melancholy region allotted to them.

620. **Alp**, a great mountain. The Alps in Switzerland are the highest mountains in Europe. See l. 939.

621. Dr. Greenwood remarks that this 'rough verse, which necessarily takes up so much time and labour in pronouncing,' helps to impress upon us the difficulty and tediousness of the journey. It is natural to read the line slowly, because a pause has to be made after each item in the long enumeration, and a heavy accent falls on each of the monosyllabic nouns, though 'rocks,' 'lakes,' and 'bogs,' occupy places in the verse usually unaccented. For a similar instance of onomatopoeia, that is of what Pope calls the sound being echo to the sense, see l. 948.

623. **for evil only good**, only fertile for the production of evil objects. Milton here employs the figure of oxymoron (see l. 142), of which we have two more instances in the following line.

624. **life dies, death lives**. Here Milton seems to be borrowing from Fletcher's *Locustae* (see Introduction, p. xv.), in which we find *Mors vivit, moriturque inter mala mille superstes vita*, i.e. death lives, and life, surviving amidst a thousand evils, dies.

628. It is doubtful whether the nouns in this line are objects governed by 'breeds' in l. 624, or by 'feigned' and 'conceived' in l. 627. The Chimaera was a fire-breathing animal, part lion, part goat, and part dragon. The Hydra was a water serpent destroyed by Hercules. For 'Gorgons' see l. 611.

630. **Satan** is a Hebrew word meaning 'adversary.'

631. In the *Iliad* Hermes is represented as actually binding on his feet winged sandals (*Il.* xxiv. 340). Here we must imagine Satan as providing himself with wings for his journey in accordance with the powers of transformation ascribed to the angels throughout the poem. See i. 789, 423-430.

NOTES—BOOK II.

634. **shaves**, just touches.

636. **As when**, etc. Milton uses the largest possible comparisons to describe the power and size of the angels. Bentley thought that a man-of-war would have been a more fitting object of comparison than a fleet; but, as we have been already told that the mast of the tallest ship would have been like a wand in comparison with Satan's spear, our idea of his stature would have been made smaller by the simile, if he had been compared to only one ship.

637. **Hangs in the clouds**. Sometimes near the horizon sea and sky are indistinguishable, so that objects in the sea seem to be hanging in the clouds.

equinoctial winds, winds blowing along the equator or equinoctial line; that is, the trade-winds which blow within 30° north and south of that line. The equator is called the equinoctial line (Lat. *aequus*, equal, and *nox*, night), because, when the sun is above the equator, night and day are equal all over the world. Equinoctial gales or winds would in ordinary contexts mean the strong winds that prevail at about the time of the vernal and autumnal equinoxes.

638. **Close sailing**, sailing close to the wind, that is, almost straight against the wind. This interpretation makes the simile more expressive, as Satan's progress was terribly laborious, and agrees with 'stemming' in l. 642, which expresses motion against opposing force. Keightley, on the ground that Milton is not familiar with nautical terms, thinks that the ships are described as sailing close together, so that they would appear as one whole and so be more like the single person who is compared to them.

639. **Ternate and Tidore**, two of the Molucca islands famous for the production of spices.

640. **the trading flood**, the part of the ocean over which the trade-winds blow, and which is therefore the thoroughfare of ships sailing to and from the East.

642. **stemming nightly towards the pole**. 'To understand this, we must remember that ships coming from the East Indies towards the Cape of Good Hope have the great Aethiopian sea open to the south of them, and generally, for fear of falling in with the land during the night, by reason of the great currents that run in these seas from the South Pole, they keep off to sea towards the south. Therefore, as Milton justly expresses it, they are obliged in this course to *stem* those currents which set from south to north.' This note is quoted by Professor Masson from Callander's MS. Notes on Paradise Lost.

646. **adamantine**. Adamant is an imaginary substance often

PARADISE LOST.

spoken of by the poets, and especially by Milton, as a type of impenetrable hardness.

647. **impaled**, surrounded as with a paling or fence. The word is appropriate in the context, as the gates of castles used to be defended by outworks consisting of palisades (See *Ivanhoe*, chap. xxix). The gate of Hell, instead of a wooden palisade, had a barrier of flames.

654. **A cry, a pack of dogs**. In hunting phraseology, when hounds show by their barking that they are following the scent, they are said to be in full cry.

655. **Cerberean mouths**, mouths like those of Cerberus, the three-headed dog of Pluto.

660. **Scylla**, according to Greek mythology, was a monster living on a rock on the Italian side of the Straits of Messina. On the Sicilian side was Charybdis. As it was very difficult for a ship to steer safely through the Straits without falling into the clutches of one of these monsters, the expression to steer between Scylla and Charybdis means to escape dangers, which threaten from opposite quarters in such a way, that if you escape the one, you are in danger of encountering the other. See l. 1019.

661. The harsh sound of the word 'Trinacrian' is probably intended to imitate the hoarse roaring of the waves on the coast of Sicily (Trinacria).

662. **the night-hag**, the witch flying by night. Witches were supposed to ride through the air on broom sticks, and to affect the moon by their charms, *i.e.* incantations, which were believed to be powerful enough even to cause eclipses. For a passage referring to the influence, not of witches but of fairies, over the moon see l. 784.

666. **The other Shape**. No better instance could be given to support the contrast made by Macaulay between the exact details of Dante and the 'dim intimations of Milton,' than this description of Death. Milton first calls Death a shape. But in case even this vague word should suggest too definite a picture, he destroys its effect by using the figure of oxymoron, and telling us that the shape was shapeless. Farther on, instead of simply saying that the monster had a crown on its head, he prefers to say that it had something like a crown on something like a head. The vagueness of the description of Death is kept up in x. 279, where it is called a 'grim feature.'

670. **each seemed either**, when regarded as a shadow it looked like a substance, and when regarded as a substance it looked like a shadow, that is to say, it was difficult to determine whether it was a shadow or a substance.

672. **his**, probably the neuter possessive, as the neuter pronoun

NOTES—BOOK II.

'it' has twice been used of Death in the immediately preceding lines.

678. This is an instance of a common Miltonic confusion. As God and His Son were not created things, they cannot be regarded as exceptions to the statement in the following line. What is really meant is that he feared no created thing, and nothing at all except God and His Son. A similar exception, not to what is stated, but to what is in the writer's mind, will be found in l. 336.

683. **miscreated**, deformed, hideous. 'Miscreated' from 'miss' and 'create,' must not be confused with 'miscreant,' a quite different word, derived from French *mescreant* (disbelieving), although, as they are both terms of abuse, there is some similarity in their meaning.

685. **That be assured**, be assured of that. Here the preposition is left out after a passive verb, just as it is left out in l. 410 after an intransitive verb, because the sense easily suggests a transitive verb in the active voice. 'Be assured' suggests 'know for a certainty.'

686. **thy folly**, the results of thy folly. Here the cause is put for the effect, as flowers perhaps means perfumes in l. 245.

693. **Conjured**, joined by oath in a conspiracy. 'Conjure' is here used in the ordinary sense of the Latin *conjuro*, conspire.

697. **Hell-doomed**, condemned to imprisonment in hell. This is Death's retort to 'Hell-born' in l. 687. Satan had said that Death was Hell-born, and therefore unfit to contend with spirits of Heaven. Death replies that the argument does not apply to the present case, as Satan is Hell-doomed, and can therefore no longer be regarded as a spirit of Heaven.

698. **to enrage thee more**, I say this in order to enrage thee more. Death, in order to gall Satan more, not only calls himself a King, but also claims Satan as one of his subjects. In the next line a strong emphasis must be laid on the word 'thy.'

700. **to thy speed add wings**, increase the speed of thy flight by using not only thy legs but also thy wings. Compare l. 631, where Satan commencing his journey is said to 'put on swift wings.' It is however possible, that in both passages the words, though applied to a winged angel, may be not literal, but metaphorical, as Virgil speaking of Cacus, who was not a winged creature, says that 'fear added wings to his feet' (*Aeneid*, viii. 224), merely meaning that he went very fast under the influence of fear.

701. **scorpion** is the name given in the Bible to a severe kind of scourge. When Solomon's son came to the throne, he offended his subjects by declaring that, whereas his father had chastised them with whips, he would chastise them with scorpions, from

PARADISE LOST.

which it is evident that scorpions were much crueller than ordinary whips.

705. **tenfold.** Milton having in ll. 666-676 used the most powerful language to describe the horror of the apparition of Death, now makes a further call on our imagination by telling us that, when he threatened Satan, he became ten times as horrible as he was before. For this characteristic of Milton's descriptions compare the effect of 'in loose array' (887), and 'but a wand,' i. 294.

707. **Incensed** (Lat. *incendo*, to burn) expresses both his state of mind and also his appearance when he *burned* like a comet, l. 708, so that the word combines its literal and metaphorical meanings.

709. **Ophiuchus** is a constellation in the northern hemisphere.

711. As comets were supposed to foretell war and pestilence, the simile represents not only Satan's splendour, but also his baneful power.

712. **their fatal hands**, etc., each of them expects that his first blow will utterly destroy his enemy, and that a second blow will not be required.

715. **rattling** expresses the sound of thunder which accompanies the advance of the two clouds.

722. **so great a foe.** The great foe they were doomed eventually to meet and be vanquished by was Christ.

723. **whereof all Hell had rung**, the fame of which would have been loudly celebrated through the length and breadth of hell. Compare Sonnet, xxii. 12.

725. **Fast by**, close to, as in i. 12.

729. **bend**, aim. 'Bend' comes to have this meaning either because a bow is bent when aimed, or because a missile aimed at any object has generally to be turned or deflected from its previous direction. 'Bend' is used similarly in such phrases as bend one's way, bend one's steps towards a point specified.

mortal, causing death, deadly. Cf. l. 74.

730. **And know'st**, and (thou) knowest for whom, *i.e.* although thou knowest whom thou wilt serve thereby. Milton's frequent omission of pronominal subjects is an instance of his imitation of the usages of the Latin language, in which the person of a verb is sufficiently expressed by the inflection, and pronouns need not be used. This ellipse occurs most often, when in English there is an inflection left as a relic of the pronominal suffix. Thus here the suffix 'st' is the representative of the original Indo-Germanic pronominal element 'tva,' which appears in more or less corrupted forms as the suffix of the second person singular in the Latin *dedis-ti*, Greek *δίδω-θι*, and Sanskrit *dadi-tha*.

NOTES—BOOK II.

738. **my sudden hand.** Sudden is generally applied to something transitory that comes unexpectedly into existence, such as an event, a feeling, or an action (i. 665). Here it is used of a permanent object suddenly employed. Milton uses the adjective in a similar sense when he speaks of the 'apples of Asphaltis appearing goodly to the sudden eye.' The harshness of the use of the adjective in these two passages is lessened by the fact that 'hand' and 'eye' suggest 'blow' and 'glance,' words meaning actions.

Perhaps 'sudden' is used as an adverb, like 'hasty' in i. 730, in which case 'my sudden hand prevented' means 'my hand suddenly prevented,' and we must compare Virgil *Aen.* xii. 682, "Alitis in parvae subitam collecta figuram."

739. **spares, forbears.**

742. **first met,** although I never met thee before our present meeting.

758. Here Milton imitates the account given in Greek mythology of the birth of Athene (Minerva), who is said to have sprung forth clad in armour from the brain of Zeus (Juppiter). He probably intends us to regard this as the basis of fact underlying the Greek fable. Cf. his treatment of the story of Vulcan's fall in i. 740.

768. **fields, battle-fields, battles,** as in 292.

769. **For what could else?** What else could have happened? Such a result was inevitable.

772. **pitch** may mean either the lowest depth, as in *Samson Agonistes* 169, where Samson is described as fallen 'to lowest pitch of abject fortune,' or, as in this passage and in xi. 693, the greatest height.

788. **Hell trembled.** This is another instance of the pathetic fallacy.

789. **resound,** properly an intransitive verb (see i. 579) is here used transitively. Perhaps Milton is imitating Virgil's use of *resonare* in the familiar line, *Formosam resonare doces Amaryllida silvas*. Compare l. 920.

801. **conscious terrors,** terrors of which I am conscious. So conscious guilt means guilt of which a person is conscious. The adjective 'conscious' is properly applied to the person who feels a feeling, not to that which causes the feeling. Similar transferences of epithets from the conscious being to the cause which affects the consciousness will be found in ll. 74, 186, and i. 266.

803. **opposition** is an astrological term meaning the position of two heavenly bodies on opposite sides of the earth and forming a straight line with the earth. As such a position indicated hostility between the two heavenly bodies so situated, this passage represents Death as exerting a baneful influence over Sin. According to Keightley's interpretation of the allegory, the yelling

PARADISE LOST.

monsters are the mental torments that are the consequences of sin, and they are said to be set on by Death because the idea of death intensifies the sinner's mental torments.

814. **Save He**, etc., save that he who reigns above can resist it. This is the converse of the irregularity noticed in i. 490. There 'than,' properly a conjunction, was used as a preposition: here 'save,' which is ordinarily employed as a preposition, is used as a conjunction, and therefore 'He' is in the nominative case as subject of a verb to be understood. Sometimes this usage of 'save' followed by a nominative is explained by regarding 'save' as a passive participle forming a nominative absolute with the nouns or pronouns following. See Abbott's *Shakespearian Grammar*, § 118, where several instances of this construction are quoted from Shakespeare. The preposition or conjunction 'save' is however more commonly supposed to have originally been the imperative of an active verb.

815. **his lore Soon learned**, soon learned his lesson, namely, that it was advisable to address Sin courteously and acknowledge her as his daughter.

Smooth, smoothly, mildly. See ll. 302, 558. The use of these adjectival forms as adverbs is due to the existence of an Old English adverb ending in a suffix 'e,' which was dropt in the course of time.

825. **pretences** originally meant true or false claims. In modern English the word suggests falseness.

827. **errand** is cognate accusative after 'go.'

uncouth is derived from *un* (not) and *cuth*, the past participle of the A.S. *cunnan*, to know. Thus the original meaning of the word is 'unknown,' from which naturally come the later meanings 'horrible,' 'ugly,' and 'clumsy.' In this line 'uncouth' seems to mean both 'unknown' and 'horrible.' We have seen before (l. 707) that the poet is fond of taking advantage of the double meanings of ambiguous words, so as to express much in few words.

829. **unfounded**, bottomless. The word is now used metaphorically, as when we speak of unfounded hopes.

830. **a place foretold Should be**. This must be explained like 'undetermined square or round' in l. 1048, as the passive form of the construction used in l. 990 and in i. 376, 611. In accordance with the construction used in these passages the verb if active governs two objects, a noun and a noun clause. In the passive form of the same construction the verb will have the noun as subject and the noun clause will be appended loosely as a further explanation of the meaning. Satan might have said 'Some one foretold the place (*i.e.*, the existence of the place) that

NOTES—BOOK II.

it should be,' or '(The existence of) the place was foretold, that it should be.' According to the latter form he can describe the new world as 'a place foretold (that it) should be.' The transformation is just the same as that by which 'I teach him his lessons' becomes in the passive 'He is taught his lessons by me.'

search, look for.

831. **by**, as is evident from.

833. Understand 'and (to search) a race placed therein.'

835. **more removed**, placed at a greater distance. 'Removed' agrees with 'race' in the preceding line.

842. **Wing**, traverse with wings.

buxom, derived from the A.S. *būgan*, to bow, is here used in its original sense and means yielding, offering slight resistance. In modern English 'buxom' is an epithet applied generally to women whose good looks indicate the possession of health and liveliness.

846. **smile** is a cognate accusative after 'grinned.'

847. **blessed his maw**, looked upon his belly as fortunate.

850. **by due**, by right.

853. **adamantine**. See l. 646.

855. In this line the first and second editions read 'might,' the third 'wight.' Bentley objected to 'might' on the ground that it would make Death not even fear God, and preferred 'wight' which means creature and would not include God.

868. **The gods who live at ease**. As Richardson remarks, Sin not unnaturally accepts the Epicurean idea, that the gods live a life of perfect happiness untroubled by the superintendence of the universe or any other labour. The use of the plural 'gods' may be explained partly on the ground that she ascribes divinity to the angels, who, as we have seen (l. 391), partake of the divine nature, and may be partly due to Milton's tendency to speak in the language of the polytheistic epic poems of Greece and Rome, which he adopts as his models. See l. 28.

873. **her bestial train**. The word train, which may mean the tail of a bird, the hinder part of a lady's dress trailing on the ground, or anything else dragged behind, is here used of the lower snaky part of Sin's body (see l. 651) which would trail along the ground behind her as she moved.

874. A **portcullis** is a strong grating of iron or wood to protect a gate in front. It is kept suspended when the gate is open, and can be let down at any moment if danger threatens.

875. This line is an allegorical statement of the fact that, if a man abstains from sin, the power of Satan and all his angels is unable to take him to Hell.

PARADISE LOST.

877. The trisyllabic first foot with its accent on the middle syllable is intended by its sound to express the slow motion of the great key through the complicated maze of the lock. The wards are either the obstacles in a lock which are intended to obstruct the motion of the key of any other lock, or the notches in the key corresponding to those obstacles. The latter sense suits the present passage, as the wards are here said to be *turned* through the lock. • The wards in the former sense of the word remain stationary when the key is turned.

879. All through this passage the sound is intended to be the echo of the sense. The full stop near the beginning of this line raises in the reader's mind a feeling of suspense, while the rapid movement of the end of the line represents the sudden and startling effect of the turning of the key.

882. **thunder** is a cognate object governed by 'grate.'

885. Notice how the immense width of the gates is shown. An army could pass through without drawing in its wings to the main body, and 'in loose array,' that is, without arraying the soldiers of the various regiments in close order. The words 'under spread ensigns marching' may be regarded as merely a picturesque embellishment of the illustration. The fact that the army had not to lower their flags gives no adequate impression of the height of the gates, when compared with their immense width.

889. **redounding** is here used in the literal sense of the Lat. *redundo*, to overflow. In modern English the commonest use of the verb is metaphorical in the phrase 'it redounds to his credit.'

891. **hoary** seems to suggest the immense antiquity of chaos, which existed before Heaven and Earth were created. See i. 10.

892. **without bound** is only the Saxon equivalent of illimitable, and so adds nothing to the meaning. For similar tautologies see i. 556, ii. 355.

893. **Without dimension**, without length, breadth, and height, the three dimensions of solid bodies.

898. **Hot, Cold, Moist, and Dry** are the four elementary qualities supposed to be combined in pairs in the four elements. Thus fire is hot and dry, air hot and moist, water cold and moist, earth cold and dry.

900. Here Milton is following the atomic theory, according to which the universe is composed of an infinite number of atoms varying in shape and weight. The atomic philosophers thought that the fortuitous concourse of these atoms sufficiently explained the origin of the universe, while Milton of course represents them as arranged by the wisdom and power of the Creator.

NOTES—BOOK II.

904. **Barca and Cyrene** were Greek colonial cities on the north of Africa, between Alexandria and Carthage.

905. **Levied**, connected with Fr. *lever*, to raise. The poet combines the ordinary with the derivative meaning of 'levy.' The sands are literally raised from the ground by the wind, and as they increase by their weight the destructive force of the blast, they are regarded as troops raised or levied by the wind as allies.

poise (O. Fr. *poiser*, to weigh) here means to add weight. The wings of the wind would otherwise be lighter, but are rendered heavier and more destructive by the presence of the sand, just as a wooden club if loaded with metal can deliver a more deadly blow.

909. **By which he reigns.** Chaos is said to be secured in his sovereignty by this war of the elementary qualities, because, if any one of them were to gain decided superiority, order would thereby be substituted for chaos or disorder.

911. Here Milton hints at the possibility of the world once more being dissolved into the chaos out of which it was originally produced. See i. 10.

912. In Chaos there is nothing so definite as the four elements, water (sea), shore (earth), air, and fire, but only their potential causes, a confused mixture of the elementary qualities and the atoms, which might, if the Creator willed, be used as second causes in the production of new worlds.

917. **Into this wild Abyss.** See note on l. 280.

920. **peal**, which ordinarily is an intransitive verb meaning 'sound loudly,' here is used transitively, and means 'fill with loud sounds.' Cf. the use of 'resound' in l. 789.

922. **Bellona**, the goddess of war.

927. **vans**, wings. The word 'van' has the same meaning and ultimately the same derivation from the L. *vannus* as the commoner 'fan.' Wings can naturally be called vans or fans (see vii. 476), as they agitate the air in much the same way. Compare 'fanned with unnumbered plumes,' vii. 432.

933. **pennons** is Milton's spelling of 'pinions.' 'Pennon,' which, like 'pinion,' is a derivative of the Latin *penna* (a feather), in ordinary usage means a small flag, not as here a wing. Satan's wings fluttered vainly, because in the void there was nothing to offer them resistance.

plumb down, straight down. The adverb 'plumb' is derived from the Lat. *plumbum*, lead, because a string with a piece of lead attached is used to test whether anything is exactly perpendicular.

PARADISE LOST.

937. 'Instinct, *i.e.* inflamed; the opposite of extinct.'—Keightley.

938. That fury stay'd, the furiously rapid motion of this rising cloud having abated. Hume supposes that 'quenched' as well as 'stay'd' goes with 'fury,' that the fury of the cloud was 'quenched and put out by a soft quicksand.' But it is more natural to regard Satan, than the cloud that bore him up, as retarded by the quicksand. The verb 'quench' is commonly used of the extinguishing of fire; and therefore Satan, who is compared in l. 1013 to a pyramid of fire, may not unnaturally be described here as quenched in the quicksand, in which he was well nigh engulfed.

Syrtis, the name of an African quicksand celebrated in classical literature, is here used as a class name for 'quicksand,' just as 'Alp' in l. 620 means 'mountain.'

940. nigh foundered, nearly engulfed, like a ship in distress. 'Founder' is used in a somewhat different sense in i. 204.

942. behoves him now, etc., it is incumbent on him both to use oars and sails, that is, according to a Latin idiom, to proceed with might and main. 'Oar' and 'sail' are probably infinitives of intransitive verbs, and not nouns.

943. According to a story in Herodotus, gold was obtained in the north of Europe by a one-eyed people called the Arimaspians, who stole it from the griffins. Pliny repeats the story, and mentions the difficulty the Arimaspians had in stealing the gold from the fierce birds.

948-950. Here, as in l. 621, the natural pauses after each item in the enumerations help to express the slow laborious progress of the Fiend.

951. hubbub is an onomatopoetic word for a confused noise.

964. Orcus and Ades (usually and more correctly spelt Hades) are respectively the Latin and Greek names of the ruler of Hell in classical mythology, who is usually called Pluto. Milton here speaks of them as two distinct persons.

the dreaded name Of Demogorgon, Demogorgon, whose name is dreadful. Similarly in vi. 355, the 'might of Gabriel' means the mighty Gabriel. In a passage from his prose works quoted by Newton, Milton says that Demogorgon was described by the most ancient mythological writers as the ancestor of all the gods, and the father of earth. The name of this mysterious demon or divinity was 'dreaded,' because it was supposed to have tremendous power in incantations.

973. Wandering this desert, wandering through this desert. 'Wander' is treated as a transitive verb because it suggests the transitive verb 'traverse.' See l. 410.

NOTES—BOOK II.

977. **Confine with**, border on.

980. **profound** (abyss). Here 'profound' is used as a noun. Cf. i. 438.

981. **Directed**, etc., my course directed, *i.e.* the direction of my course brings no mean recompense, you will be well rewarded for directing my course by the advantages you will gain through the completion of my journey.

984. **her**. 'Region' is given the gender of its Latin form. Cf. i. 592.

985. **Which is my present journey**, which, namely the reduction of the lost region to your sway, is the effect that will result from or the object of my journey. This is an instance of the identification of cause and effect. We have already seen this common identification exemplified in the use of abstract for concrete in i. 406. Owing to the same natural confusion Dryden calls a deadly arrow a 'feathered death,' and Wordsworth, addressing Duty, says, 'Thou that art victory,' meaning that Duty is the cause of victory in moral struggles.

988. **Anarch**. On the analogy of 'monarch' and 'monarchy,' Milton forms from 'anarchy' the word 'anarch,' to express a ruler in a state of utter confusion and lawlessness.

990. Here the verb 'know' has two objects, the pronoun 'thee' and the noun sentence 'who thou art.' See i. 376, ii. 572.

992. **Made head against**, offered resistance to.

though overthrown. 'Overthrown' agrees with 'who,' and therefore strictly speaking the sentence ought to mean that Satan was already overthrown at the time when he rose in rebellion. Of course the meaning really intended is that Satan offered resistance to God for some time, though he was *ultimately* overthrown.

994. **frighted Deep**. For other instances of the pathetic fallacy see i. 543; ii. 788.

996. **Confusion worse confounded**, terrible confusion. This is a pleonastic expression like Shakespeare's 'make assurance doubly sure.'

1000. **so to defend** is a final clause, showing the purpose with which the Anarch then resided on his frontiers. He took his post there, in order that so (by so doing, *i.e.* by taking his post there) he might defend the remains of his dominions. The conditional clause 'if all I can will serve' expresses parenthetically a doubt as to whether all he can do will be of any use for the defence of his realms. If this rendering is accepted, the semi-colon after 'residence' in l. 999 should be changed into a comma, and a comma should be inserted after 'serve' at the end of the same line. If the ordinary punctuation is retained, then 'to defend' goes with 'serve,' and 'so' must still be interpreted as above, though it is in this case redundant and clumsily ambiguous owing to the

PARADISE LOST.

conditional clause in which it is placed having as subject not 'I' but 'all.' Further, as the position of Chaos is a fact and does not depend upon the condition mentioned, we must suppose an ellipse of a clause mentioning the purpose aimed at, the fulfilment of which does really depend on the condition. Thus the whole meaning would be, 'I keep residence here (in order to defend my realms), if all my efforts will serve to defend the little still left.' All these complications are avoided by making 'so to defend' depend directly upon the principal sentence.

1001. The editions published in the poet's lifetime and all subsequent editions read 'our,' until Pearce altered it into 'your.' Certainly the new reading, which is generally accepted, gives better sense. If the true reading is nevertheless 'our,' we must either regard Chaos as counting himself among the heavenly beings whose dissensions led to the creation of hell and earth, or suppose that Chaos was so confused in his ideas, that he thought that the disorder to which he owed his sovereignty (l. 909) really weakened his power, and that Milton intends us to regard him as on this account trying in solemn earnest in l. 908 by his decisions to put an end to it. The last interpretation is not utterly out of the question. The whole speech seems intended to exemplify by the confusion of its language and ideas the discomposure (l. 989) of the old Anarch. Prof. Masson reads 'our.'

1002. Hell is a subject without a verb. We must understand 'came into existence,' or some such words with Hell here, and also with Heaven and Earth in l. 1004, unless 'hung' in that line is a past tense, in which case we must understand from 'hung' another verb to go with 'Hell' according to the figure of speech called zeugma. See i. 393.

1004. Milton generally distinguishes between Heaven the abode of God and the World or Universe with Earth in its centre, a later creation made for man. In this line however Heaven and Earth together make up the newly created Universe as opposed to Heaven in l. 1006, the 'empyrean Heaven' (l. 1047) of God and His angels. The use of 'Heaven' in opposite senses in one sentence is not conducive to clearness.

1005. Hung is probably a passive participle, and not the past tense of the intransitive verb 'hang.'

1008. So much the nearer danger, you have all the shorter distance to go to reach your dangerous destination.

speed. This is a wish for Satan's success. Compare the expression 'to wish one god-speed or good-speed.'

1011. his sea should find a shore, his journey should bring him to his destination like a ship that after a long voyage at last makes land. 'His sea' was Chaos, which was to him as a sea is to the ship that sails through it.

NOTES—BOOK II.

1013. 'To take in the full meaning of this magnificent similitude, we must imagine ourselves in Chaos, and a vast luminous body rising upward, near the place where we are, so swiftly as to appear a continued track of light, and lessening to the view according to the increase of distance, till it end in a point and then disappear; and all this must be supposed to strike our eye at one instant.'—*Beattie*.

1017. In Greek mythology it is related how *Argo*, the first large Greek ship, past through the *Symplegades*, the Greek name of which Milton translates 'justling rocks.' These rocks were in the *Euxine*, near the entrance of the *Bosporus*, and the passage between them was so narrow that they actually seemed to dash against one another. The story of the *Argo's* passage through them is graphically told in *Morris's 'Life and Death of Jason.'*

1019. **on the larboard**, on the left hand side. The right hand side of a ship is called the **starboard**. As *Charybdis* was on the right hand of the ship of *Ulysses*, we must take 'on the larboard' with 'Ulysses,' not with 'Charybdis.' *Ulysses* steering towards the left or larboard avoided *Charybdis*, who was on the right or starboard of his ship. *Bentley* objects to the use of such a distinctly nautical term as 'larboard' in poetry.

1020. **the other Whirlpool**, *Scylla*. See l. 660. *Charybdis* and *Scylla* were mythological personifications of dangerous whirlpools.

1022. The repetition of the words 'with difficulty and labour' is intended to represent vividly to us the continued struggle by making us dwell on the ideas of difficulty and labour. See 560.

1023. **he once passed**. This is a nominative absolute. Milton sometimes uses the nominative absolute and sometimes, as in ix. 130, the dative absolute. Except when the participle goes with a pronoun, it is impossible, owing to the want of inflection, to determine whether a nominative or a dative absolute is intended.

1026. The construction of this causeway is described in x. 282-323.

1038. And *Chaos* (begins) to retire.

1039. **outmost works**, outworks, fortifications outside the main wall. See l. 647.

1040! This line describes the retreat of *Chaos* rather than of the broken foe to whom *Chaos* is compared.

1041. **and now**, and presently. First he experiences less toil, and eventually proceeds with positive ease.

1042. **Wafts**, floats. This is a transitive verb used intransitively.

PARADISE LOST.

1043. holds the port, remains safe in harbour.

1046. Weighs his spread wings, spreads out his wings evenly as a bird does when it is suspended apparently motionless in the air.

1048. undetermined square and round, about which we have no means of determining whether it was square or round. In Revelation xxi. 16 it is distinctly said that the New Jerusalem was four-square, and in x. 381 it is assumed that the original heaven had the same shape. But in this passage Milton does not venture to take it for granted that the original heaven was of the same shape as the New Jerusalem of the Apocalypse. In a similar spirit he leaves open the question of the motion of the earth in iv. 592. Keightley thinks that Satan, owing to the immense extent of heaven, could not discern the shape of heaven from the portion presented to his eye.

In this line the participle 'undetermined,' which would more naturally be made to agree with the noun sentence expressing the doubtful question, agrees instead with 'heaven,' the object about which there was doubt. This is the passive form of the construction exemplified in l. 990, where the poet, if he had wished to use the passive voice, might have written 'Thou art known who thou art.' By adopting this construction here Milton avoids the necessity of breaking his sentence by such a parenthesis as 'Whether it was round or square is undetermined.' A similar construction with an adjective instead of a passive participle will be found in iii. 76. Both passages are evidently modelled on the use of *ambiguus* and *incertus* in Latin, e.g. 'Italicos incertos socii an hostes essent' (the Italians about whom it could not be determined whether they were friends or enemies.) Livy, 30, 35. Compare also l. 830, and Scott's *Marmion*, 3. II. 5, 6, where we read of a cautious lady who

'Dreaded her castle to unclose
So late to *unknown friends or foes*.'

1050. living, lively (xi. 242), vivid, intense, bright. In iv. 605, if the original reading is correct, the stars are called living sapphires. Tennyson very often expresses brilliant colour by the words 'living' and 'lively,' as

'Till lost in yonder living blue
The lark becomes a sightless sound.'

1052. World, universe, not the earth only but the whole universe, the Heaven and Earth of l. 1004. The immense size of the empyreal Heaven is illustrated by the fact that in comparison with it the whole world looked no bigger than a very small star looks beside the moon.

APPENDIX.

INSTANCES OF FIGURES OF SPEECH, ETC., IN PARADISE LOST, BOOKS I. AND II.

[The following lists of instances do not profess to be exhaustive. Students should add such other examples as they may discover for themselves in the course of their reading.]

Abstract used as concrete nouns, i. 285, 406, 433, 593; ii. 457.

Adjectives, applicable in their usual sense to the object affected, agreeing with the affecting cause, i. 2, 183, 266; ii. 74, 729.

Adjectives used as adverbs, ii. 159, 302, 558, 816, 846.

Adjectives used as nouns—

(a) Agreeing with concrete nouns understood, i. 71, 297, 521; ii. 83, 406, 409, 438, 948, 980.

(b) Used, like Greek and Latin neuter adjectives, instead of abstract nouns, i. 247; ii. 8, 97, 278.

Chiasmus, reversing the arrangement of words previously observed, ii. 529.

Cognate objects, objects expressing a meaning connected with that of the verb by which they are governed, ii. 491, 827, 846.

• Cognate subject of a passive verb, ii. 213.

• Confusion of two constructions, i. 629, 683; ii. 40, 333, 336, 413, 678.

Ellipse—

(a) Of antecedent, i. 197, 333; ii. 27, 249.

(b) Of pronominal subject, ii. 48, 730.

• (c) Of substantive verb, i. 141, 395, 604; ii. 1044.

Final clause expressing purpose depending on a principal sentence understood, ii. 483, 698.

Grammatical irregularity, i. 139, 490; ii. 299, 495, 814.

PARADISE LOST.

Hypallage, transference of an epithet from a noun expressed or understood to another noun with which that noun is closely connected, i. 2, 183, 266, 310, 786 ; ii. 74, 132, 186, 561, 616, 801.

Hyperbaton, inversion of the natural order of words or sentences, ii. 279, 280, 917, 918.

Identification of cause and effect, i. 406, 433 ; ii. 457, 985.

Intransitive verbs used transitively—

(a) In a causative sense, i. 178, 486 ; ii. 789, 920.

(b) Followed by an object instead of a preposition, because they suggest a transitive verb, i. 521, 774 ; ii. 223, 410, 443, 973. Passive instances, i. 660.

Nominative absolute, ii. 1023.

Onomatopoeia, imitation of the sense by the sound, i. 202 ; ii. 621, 661, 877, 933, 948-950.

Oxymoron, verbal contradiction, i. 63, 525 ; ii. 143, 220, 623, 624, 667.

Paronomasia, juxtaposition of words of similar sound, i. 606, 642.

Participial idiom, in which a noun and a participle are equivalent to a noun expressing an act or event suggested by the participle, i. 573, 636, 798 ; ii. 22. Compare ii. 234.

Pathetic fallacy, attributing to inanimate objects the feelings of conscious beings, i. 543 ; ii. 554, 788, 994, 1028.

Prepositions omitted after intransitive verbs. See Intransitive verbs used transitively (b).

Repetition of a word or words for the sake of emphasis, i. 509 ; ii. 560, 678, 1022.

Syllepsis, a word varying its meaning according to the noun with which it goes, i. 502, 681.

Tautology, repetition of the same idea, i. 556 ; ii. 355, 356, 892, 893.

Technical terms, i. 207, 565, 567, 574 ; ii. 1019.

Transitive verbs used intransitively, ii. 355, 1042.

APPENDIX.

Verbs governing nouns and noun sentences, i. 376, 605-611; ii. 572, 990. Passive form of same construction, ii. 830, 831, 1048.

Verb used as noun, i. 588.

Words combining two meanings, i. 72, 391, 563; ii. 367, 467, 513, 581, 707, 827, 905.

Words employed in unusual senses according to the meaning of the Latin or other words from which they are derived, i. 46, 124, 235, 391, 563, 690, 774, 785, 797; ii. 9, 156, 184, 234, 241, 337, 346, 367, 467, 513, 528, 693, 827, 829, 889.

Zeugma, joining two nouns to one verb, which only suits one of them but suggests another verb for the other noun, i. 393, 441; ii. 245, 378, 1002.

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